

The PHONOGRAPH MONTHLY REVIEW

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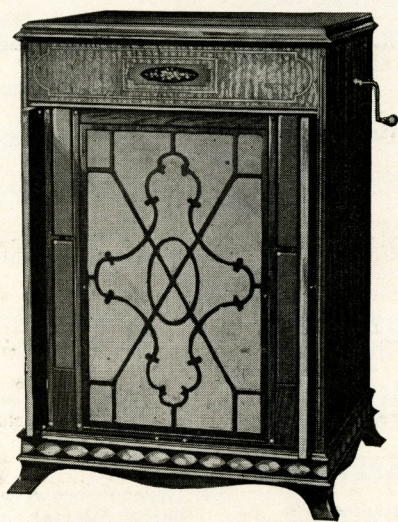
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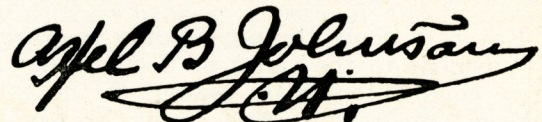
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There are several important features to announce this month. "Phonograph Activities," "Recorded Symphony Programs," and "Record Budgets" are beginning in this issue. The first will contain letters and programs illustrating the work that is being done by many far-seeing and courageous pioneers for the cause of music by means of the phonograph. It will not merely be a record of their activities, but also an example and an incentive to others. The letters and programs bring a very vivid message to individuals and to Women's and Music Clubs. "Recorded Symphony Programs" is outlined and introduced in this issue; the results it is sure to accomplish will be invaluable to the cause of music in America. Of scarcely less importance are the "Record Budgets" for the convenience and help of record buyers.

A change will be noticed in the paging, made in order that the pages may run continuously for each bound volume and that indexing may be facilitated. The pages of the November issue should be numbered 49 to 96. Those of this issue begin with number 97. It is not practicable to number the advertising pages separately.

A hearty welcome is extended to the promising new Philadelphia Phonograph Society, to the new officers of the Chicago Phonograph Society, and to the proposed new Chicago Phonograph Art Society. There cannot be too many societies; they must expand and multiply to take care of the interest and enthusiasm that is springing up with almost undreamed of force all over the country. Five have been firmly established within a year. Eleven or more are organizing or are planned for. What city will be next?

We can assure these Societies of the heartiest support and co-operation, not only on our own part, but on that of the recording companies, who are eager to do all they can to foster the movement.



Recorded Symphony Programs

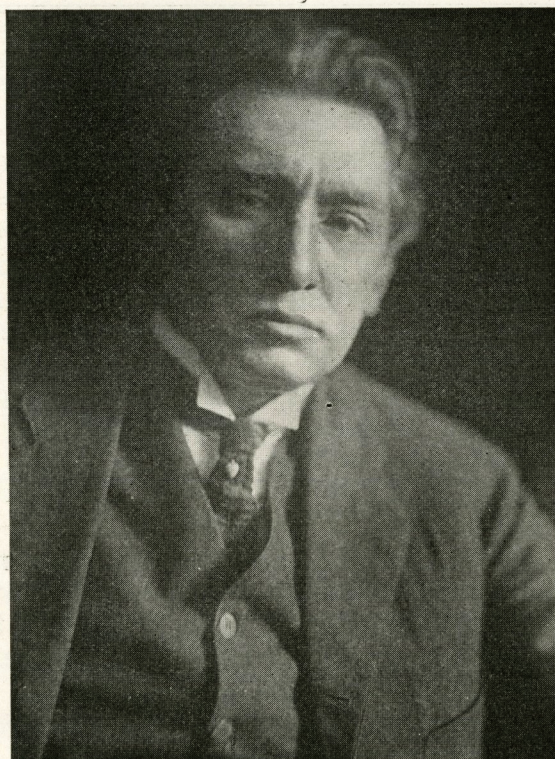
*The Standard Orchestral Repertory in the Concert Hall
and in the Home*

IT is with unusual pride and delight that THE PHONOGRAPH MONTHLY REVIEW announces this new special feature, "Recorded Symphony Programs," to be conducted by Henry F. Gilbert, the noted American composer and writer on musical topics. Mr. Gilbert, who has been called the Mark Twain of composers, has devoted his life to the cause of music, particularly that of folk music and music of a strongly national character. Believing that an American should write music that is American—true to the national characteristics of buoyancy, optimism, and exuberant nervous vitality—he has made a deep study of American musical folk lore in all its forms and of the American temperament and based his own art on them. He has written many valuable studies on the topics of Nationalism, Originality, Humor in Music, etc., the last was also given as a lecture at Harvard and Columbia Universities.

He sees in THE PHONOGRAPH MONTHLY REVIEW and its ideals a new and splendid aid to the cause of good music in America. In particular, the printing of the programs of the American Symphony Orchestras and the listing and commenting upon the works recorded give an opportunity, undreamed of before, of bringing the standard orchestral works directly home to the hearts and minds of the great American public. Those who never have the chance of hearing a symphony orchestra and those who are unable to hear the masterpieces of music often now have the symphony programs made available on their phonographs. The time and trouble spent in looking through catalogues and searching for information relative to the worth of the recordings now will be avoided. Succinct and enlightening notes will give at a glance everything that is needed.

Naturally, only the opportunity to work effective benefit to the cause of good music in America could interest Mr. Gilbert to the extent of taking time and energies from his composing. We are overjoyed to provide that opportunity and doubly overjoyed that a musician of Mr. Gilbert's reputation and abilities should be willing to con-

duct this feature. The results cannot be other than amazing. We feel that this feature will be able to work more real good and accomplish more truly effective and worthwhile results than any other attempt to bring the masterpieces of music, the repertories of the great Symphony Orchestras, home to the American public through the medium of the phonograph and the ever increasing wealth of recorded works. In Mr. Gil-



HENRY F. GILBERT

bert's hands, the possibilities of "Recorded Symphony Programs" are unlimited.

Those not already familiar with Mr. Gilbert's work may be referred to the standard musical biographies and dictionaries and in particular to an illuminating article by Olin Downes in the "Musical Quarterly" for January, 1918. Mr. Gilbert's well-known "Comedy Overture on Negro Themes" has been widely played in this country and Europe, receiving unusually favorable comment in Russia where it was hailed as a work of

genius by the composers Gliere and Glazounow and other eminent authorities. Sir Henry Wood has also praised it highly. The Symphonic-Ballet, "The Dance in the Place Congo" was produced with notable effectiveness at the Metropolitan Opera House, New York, and the Boston Opera House. Other noted works are the Symphonic Prologue to Synge's "Riders to the Sea," the "Negro Rhapsody," "Americanesque," "Indian Sketches," Music for the Plymouth Tercentenary Pageant, and the "Symphonic Piece" performed by Koussevitzky with great success in Boston, Cambridge, and New York. There is also the famous "Pirate Song" (Fifteen Men on a Dead Man's Chest), "Salamambo's Invocation to Tanith," "The Lament of Deidre," and many other songs, piano pieces, etc.

It is peculiarly fitting that this new feature which promises to be of such inestimable value to the cause of music in America should be in the hands of Henry F. Gilbert who already has done such valiant service for the cause. We are justly proud of the feature, "Recorded Symphony Programs," and of Mr. Gilbert's willingness to conduct it.

Mr. Gilbert's Personal Message to the Readers of the Phonograph Monthly Review

When the Managing Editor of THE PHONOGRAPH MONTHLY REVIEW told me about his idea of publishing the programs of the leading symphony orchestras of America, with a careful and complete list of all recordings of the different numbers, I became enthusiastic at once. It struck me as a fine idea. And when he asked me to take charge of this "feature," I was indeed much pleased—in fact delighted.

I am convinced that the phonograph is the most powerful and far-reaching agent for the spread of music appreciation. It is music's "best friend," as it were. In the large cities where the symphony orchestras are located, one can go to the concert; but for the great majority of the population this is not possible. Those of us who live in one of the large cities of the East usually fail to realize how restricted is the influence of our local symphony orchestras. (A few days ago a young man from Utah called upon me. Although he was very musical, and about twenty-five years of age, it came out in the course of conversation that he had never heard more than ten symphony concerts in his whole life. Doubtless there are thousands like him: a typical case.) Neither have most persons the time and patience to search the Phonograph catalogues for possibly existing recordings. But in this Department not only will all such useful and necessary information be assembled; its educational value and help in the spread of the knowledge of good music cannot be gainsaid; and I sincerely believe that the actual influence of the symphony orchestras, themselves, will be much increased thereby.

We are all interested in that which is current; the news; events which happen during our lifetime. Witness the daily newspaper. Modern life is unthinkable without it. Now this column aims to be a *news* column, but one of a superior order, which shall give the current news of the activities of the finest bodies of musicians in our country. And not only that, but it will point out the way—give the information in a nutshell—by which he who possesses a phonograph, and a refined musical soul may practically duplicate a current symphony concert which he reads about—in the privacy of his own home, though he live in New Mexico and the symphony concert be in New York.

The practice of broadcasting symphony concerts—so that anyone may hear them who possesses a radio set—is coming to be more and more general. This is indeed all to the good, as it cannot but help the cause of good music in this country. But the phonograph possesses one great advantage over the radio, inasmuch as one can play the record of a composition (or any part of it) as many times as one pleases, and get to really know and appreciate it. This, of course, cannot be done with the radio set; nor can it occur at the concert itself. The performance, once over is done. As Omar Khayyam says, does he not?

*"The Morning Fingers fly; and having flit
Move on; nor all your Piety nor Wit
Shall lure them back to cancel half a line
Nor all your Tears recall a note of it."*

There is very seldom a repetition at a symphony concert. How many times at a concert, have I asked a friend, "Well, what do you think of that composition?"—and he has replied, "I don't know—I'm all mixed up—I'd like to hear the thing right over again." Now *this* is just what will be made possible for the possessor of a phonograph who follows this symposium of the current symphony programs. All recordings of a given composition will be listed, with brief discriminative remarks as to their salient points and comparative value—whether the composition has been recorded with or without cuts—whether the record is remarkable for faithfulness, or brilliancy of interpretation, beauty of tone, perfection of recording, etc. I beg to assure the reader that these "discriminative remarks" will be dictated entirely by aesthetic considerations as long as I, personally, have charge of the "feature." I understand that there are no strings tied to THE PHONOGRAPH MONTHLY REVIEW anyway.

Considering all the points outlined above, I am convinced that this department can be both useful and valuable, and will certainly be appreciated by all phonographically inclined music-lovers. The symphony orchestras must also do their bit (which they undoubtedly will be glad to do) by sending us their programs, betimes, for examination, comment, and reprint.

Henry F. Gilbert.

Stephen Collins Foster, 1826-1864

By RICHARD G. APPEL

IT is told of the great violinist Wilhelmj that when he first came to this country he went at once with great enthusiasm and small English vocabulary to a music store and demanded the score of something which he called Black Jack. The man at the counter knew no musical piece with that name and it is said that even Wilhelmj's card did not stimulate his memory. "Ach, himmel!" exclaimed the virtuoso. "Gif me a violin."

The instrument was brought and Wilhelmj, after looking at it suspiciously and sniffing sarcastically at each chord that resounded to the tuning keys, forgot it and himself as he drew bow and brought forth some recollections of the music of which he was in search. When he stopped and asked: "Know you not that air?" the answer came from the whole staff: "Old Black Joe."

This story is typical of any great folk song—we forget the author and the correct title and even the first line, but the tune—that is unforgettable.

The same year which sees the United States celebrating the Sesquicentennial of its Declaration of Independence sees also the centennial of the birth of her most famous song writer, Stephen Collins Foster. On the same Fourth of July that two great founders of the Nation, Adams and Jefferson, passed away was born the man whose songs have possibly done as much to unite our people and preserve our unity as all the efforts of statesmen and politicians.

If one can look in vain for Foster's name in a recent volume of the important dates of American music, he will not listen in vain for the refrain of his songs as long as our Country is what it is.

It was a happy idea that among the interesting music exhibits at the Philadelphia Exhibition, the City of Pittsburg displayed some souvenirs of its first musician. Foster's songs were his great gift to posterity and of the maker of the songs, like the minstrels of old, posterity is apt to take little heed. A flute; a guitar; a manuscript; just a few mementos, but powerful in their suggestion made up the exhibit.

Music was not represented in any large way by exhibitions at the Philadelphia Sesquicentennial. The part of music in the educational system of Philadelphia was graphically portrayed; the American Library Association displayed a few statistics about circulation in a western library; there was a reproduction of Stradivarius' home which was probably the most important exhibit of musical interest; and there was

one radio exhibit. The main musical interests were the frequent concerts by the Philadelphia Orchestra and other organizations; daily organ recitals and band concerts. The emphasis was put in performance as distinct from musical inventions which have characterized so many world expositions. The phonograph, which may turn out to be America's leading contribution in the world of music was not emphasized at all.

If one compared the small Foster exhibit with all the other musical activities, one would have a good parallel for the comparison of musical activities when Foster was born and with the present.

Simply in the question of instruments, pianos were practically unknown across the Alleghanies until 1849 when Stephen was twenty-three years old. When it is remembered that Pittsburg was practically a frontier town with no teachers, no concerts, few musical events except of a domestic sort, we begin to comprehend in some degree the force of Foster's talent.

Foster's father was one of the leading citizens of Pittsburg, a descendant of Alexander Foster who had emigrated from Londonderry, Ireland, in 1728 and settled in Lancaster County, Pennsylvania. Although born in Virginia, Stephen's father moved to Pittsburg and was soon active in business frequently accompanying floating caravans down the river to New Orleans. Once he barely escaped "walking the plank," for on his return to New York his ship was captured by pirates. On one of his trips he met in Philadelphia the young lady, Eliza Clayland Tomlinson, who was to become his wife and Stephen's mother. During the War of 1812 he was Quartermaster and Commissary of the United States Army. Later (1836) he was Collector of the Pennsylvania Canal—a reminder that there was no railroad yet across the Alleghanies. Twice he was elected Mayor of the City of Alleghany, across the river from Pittsburg.

It was Stephen's brother, William, who laid out and built a large part of the Pennsylvania Railroad west of Harrisburg, across the Alleghany Mountains. When he died in 1860, he was First Vice-President of the Pennsylvania Railroad.

A sister, Ann Eliza, married the Rev. Edward Y. Buchanan, a brother of President James Buchanan.

Letters exchanged between the various members of the family testify to a beautiful and affectionate family life. One of the first refer-

ences to Stephen is in a letter (1832) from his mother to his brother, William, where she says Stephen (aged six) has a drum and marches about after the old way, with a feather in his hat and a girdle about his waist whistling "Auld Lang Syne."

The school life of Stephen was relieved occasionally when he was permitted to accompany "Lieve" to church where the singing of the colored people must have made a deep impression on his sensitive mind. "To these experiences," as Harold Vincent Milligan says in his biography, "he doubtless owes much of the spontaneity and fidelity to type of his negro melodies, many of which are so thoroughly and essentially characteristic as to give rise to the erroneous idea that they are not original, but actual folk-melodies of the colored people."

It is a letter from Stephen, aged 11, to his father in 1847 that shows what kind of a book he wanted. "I wish you to send me a Comic songster." At a performance of the "Thespian Society" he sang the popular songs of the day with so much charm that the members guaranteed him a certain sum each week to retain his services. The songs which had just come in were "Zip Coon," "Longtail Blue," "Coal Black Rose" and "Jim Crow." The income was used to see the acting of Junius Brutus Booth, Edwin Forrest and others. Of fun with Uncle John Struthers in Youngstown, Ohio—'coon and 'possum hunts, Stephen had plenty between the ages of ten and thirteen. Of his life at Athens Academy the memory of the tones of his flute, floating over the water to boating parties on the river, lingered long.

The first effort at musical composition was a "Tioga Waltz" written for four flutes and performed at the Athens Commencement in 1839. Although not published in his life, Morrison Foster included it in his volume issued in 1896. If we except "Sadly to My Heart Appealing" which Robert P. Nevin (the father of Ethelbert Nevin) says was written during the same year, there was no further musical activity for three years. A short stay (1841) at Jefferson College marked the end of his regular schooling. At the age of sixteen he wrote "Open Thy Lattice, Love," published two years later—the first published song (1844). Meanwhile there was some business experience for which Stephen was not adapted.

The Presidential Campaign of 1844 (Tyler vs. Polk) had been distinguished by political song-singing and the aftermath of the election was an organization which met twice a week at the Foster home. One evening Foster introduced "Louisiana Belle." "Uncle Ned" was tried out a week later in 1845 when Foster was nineteen. Although neither was published for two years, they became widely popular by word of mouth. Then follows a short business experience in Cincinnati for two years, during which "There's a Good Time Coming" was published (1846).

Foster's next song "Way Down South, Where de Cane Grows" was submitted in a prize contest in a "saloon entertainment" and although it did not win the prize, it disclosed the promoter as a song shark, for he attempted to copyright it as his own. The manuscript of this and other songs was given to one Peters who is said to have made \$10,000 out of them. Neither Stephen nor his family nor his friends had any inkling of Foster's potential value. A minstrel company called "The Sable Harmonists" had made popular several of these songs and as Foster had no idea of the commercial value of them, he gave away manuscript copies which the recipients straightway published as their own. While most of these songs are of the typical minstrel type, requiring burnt cork and a banjo to properly set them off, "Uncle Ned" is different, for the negro ceases to be a buffoon or caricature and becomes a human being. "It is the first of the pathetic negro songs that set Foster apart from his contemporaries and gave him a place in musical history" (Milligan).

Reminiscent of the Mexican War was "Santa Anna's Retreat from Buena Vista." The extraordinary vogue of "Uncle Ned" and "O Susanna" is evidenced by the fact that each of the Firth, Pond & Co. songs contained in the title-page the line: "By the author of 'Uncle Ned,' 'O Susanna' etc." Among the best of these "Foster's Ethiopian Melodies" as they were called are "Nelly Was a Lady," "My Brudder Gum," "Dolcy Jones" and "Nelly Bly." The rollicking tunes with their infectious and insistent rhythms which the banjo accompaniment emphasized; the nonsense verse, all were enough to make the songs "go" and, apart from the nonsense, the yearnings of homesickness and sad memories of the past found ready response in the people. One of the few really happy songs of Foster was "Nelly Bly."

The publication of these songs sees Foster well started on his career as a song writer. Following his return from Cincinnati (1850), fifteen compositions were published including "Camp-town Races." Most of these songs were sung by Christy's Minstrels, Campbell's Minstrels, The New Orleans Serenaders, and several of them were dedicated to the singers who introduced them. Except the songs of minstrel type, the others were not important, although they showed that Foster was ambitious to do something different. Like other poetic effusions of the day they drip with sentiment.

This year 1850 was important also for his marriage to Miss Jane Denny McDowell, the daughter of one of Pittsburg's leading physicians. From this marriage there was a daughter, "Marian."

Eighteen hundred and fifty-one saw fourteen songs published, showing how industriously he worked during the first year of his married life. Of most of these the composer wrote the words as well as the music. One of them is "The Old Folks at Home" "which,"

says Milligan, "is probably the most widely known and loved song ever written. It has been translated into every European language and into many Asian and African tongues. It has been sung by millions the world over and has long since passed out of the realm of written song to be incorporated into the body of folk-music passed orally from generation to generation, breathing the very soul of the people. In some subtle and instinctive way it expresses the homesick yearning over the past and the far-away which is the common emotional heritage of the whole human race."

That this famous song happened to be published as composed by Christy is explained by the fact that Foster did not know his own value and thought it would have a larger sale. If only three songs were published in 1852, one of them was destined for immortality "Massa's in de Cold, Cold Ground." Among the songs of 1853 were "My Old Kentucky Home" and "Old Dog Tray." Milligan notes that Foster had discontinued the use of negro dialect and although the words of "My Old Kentucky Home" and "Old Black Joe" are supposed to issue from the lips of a negro, the language is that of the white man. The word *darkey* eventually supplanted "nigger."

The year 1853 also saw a visit to New York but the date, circumstances, and length of the visit have eluded investigation. There is no evidence that Stephen came into contact with any musical activities other than that of the "music hall."

His mother, whom he loved to adoration, died in January, 1855, and the father in July of the same year. Five songs appeared in 1854, four in 1855 and one each in 1856 and 1857. "Ellen Bayne," "Hard Times Come Again No More," "Jeanie with the Light Brown Hair," "Willie, We Have Missed You," and "Come Where My Love Lies Dreaming," were popular in their day and a few are remembered to-day. Four songs were published in 1858, six in 1859 and eleven in 1860. With one exception these songs are of the sentimental type and of little consequence, but "Old Black Joe" showed that he still had ability to produce a great folk song.

Stephen went to New York in 1860. Some of the songs of this last period were "Our Bright Summer Days Are Gone," "Little Belle Blair," "Our Willie Dear," "Nell and I," "Jenny June." Although the last years were prolific, they added nothing to his reputation. The music business was doubtless hit by the war and although a few of Foster's songs refer to the war, they were among his poorest.

Although his war songs never achieved success, his earlier songs were popular, as the following incident confirms. During the Civil War a northern regiment which had suffered severely in the South, was on the verge of rebellion because of its hardships and because its monthly pay had necessarily been delayed in reaching them. One

night they broke through the sentry lines and raided a town near the camp, many of them coming back more unruly than ever because of the liquor which they had obtained. The officers tried in every way to subdue them and to restore order. At last the Colonel ordered the band to play "Old Folks at Home." As the strains were caught by the soldiers, its melody went to the heart of each man who had left a home in the far distant North. In a few minutes their spirits were calmed and many wept themselves to sleep.

Among his friends in New York was George Cooper a successful writer of song lyrics who wrote words for eighteen of Foster's songs. But Foster, who was supporting his wife and daughter in Pittsburg, lived a lonely and disappointed life. Writing songs which he did easily and without the aid of piano, he himself would take them around to a publisher or theatre manager. His friend Cooper during the Civil War had enlisted but on his return from the Gettysburg campaign they renewed their collaboration.

Foster died in Bellevue Hospital, January 10, 1864, and was buried in Pittsburg a few days later.

During a period of about twenty years he had written over one hundred and seventy songs. It would be asking too much to expect them to be of equal success. The marvel is that with his meagre equipment he could produce such popular successes as "The Old Folks at Home," "My Old Kentucky Home," "Massa's in the Cold, Cold Ground," "Old Black Joe." But it was just on account of his limited technical equipment that he could produce the songs he did. The well trained musician is concerned with technical processes of which Foster never dreamed. Is there any great musician who has produced a strain as popular as one of Foster's? Was it Mozart who said he would sacrifice all his compositions if he could have produced the famous tune "Innsbruck, I now must leave thee?"

There is no use making comparisons. Foster was a song-writer and it would not be fair to compare him with Mozart or Beethoven. A fairer comparison would be with some song-writer of his own country and period. And here Foster has established his title to fame. Let us rejoice in his successes and not lament his failures. He wrote his own words and he wrote his own music and that is more than can be said of some recent successes. He did the best he knew and incidentally has given the country an ideal heritage of imaginative beauty that deserves our respect just as much as our affection.

That the Government itself has valued his work the splendid catalogue which Mr. Whittlesey prepared for the Library of Congress is ample evidence. The biography of Harold Vincent Milligan takes rank among the best of American productions in musical research.

Although the use of a Foster motive by Gilbert is one of the most important for the incorporation of American Folk Songs in serious music, reference should be made to the fact that Foerster made use of the song in his Dedication March. Other distinguished composers have made idealized settings, as Carl Busch for string orchestra and Carl Engel for voices. Even Dvorak's famous Humoresque seems to be derived from a variation of Foster's on his own tune. There had been numerous variations on other Foster melodies, e.g. F. W. Williams' Petite fantasie for the harp on "Louisiana Belle," "Uncle Ned," and "Susanna."

The "Covered Wagon" film has recently revived interest in Susanna.

The recognition accorded Foster at the Sesqui-centennial Exposition was altogether fitting and indicative of a wholesome appreciation of the prominent place which Foster's songs hold in the hearts of the American people.

Not less interesting than the exhibition at Philadelphia was the ceremony arranged at Pittsburgh, Pennsylvania, the birthplace of Foster. Here the Pittsburgh Symphony Orchestra played several of his songs and many of his descendants and relatives were present. Mrs. Marion Foster Welch, his daughter, aged 75, made a talk to the vast audience which was thoroughly enjoyed. His grand-daughters, Mrs. A. D. Rose and Mrs. F. A. Reed; Matthew F. Welch, a grandson: great grand children; Buchanan Ewing, Foster's great nephew and nephew of President James Buchanan were among those present.

Harvey Gaul, the well known Pittsburgh organist arranged a special musical service at Calvary Church. His interview with Mrs. Welch as told in Musical America, August 28, 1920 is a valuable document. T. Carl Whitmer in the Etude for February, 1914, gave a brief resume of Foster's life.

Permanent memorials to Foster are the Foster Homestead at Pittsburgh which was bought by James H. Park and presented to the city in 1914; the "Old Kentucky Home" at Bardstown, Ky.; a monument at Frankfort, Ky., and the monument by Moretti in Highland Park, Pittsburgh which depicts Foster sitting with pencil and paper ready to jot down some melody, while below him Uncle Ned strums happily on his banjo.

RECORDED WORKS OF FOSTER

Gentle Annie.

VICTOR 45169—Merle Alcock
EDISON 80578—Apollo Quartet of Boston.
COLUMBIA 67 M—Oscar Seagle, baritone.

Camptown Races.

EDISON 80395—Orpheus Quartet.

Come Where My Love Lies Dreaming.

VICTOR 751—John McCormack (With Male Chorus).
16663—Peerless Quartet.
17364—Neapolitan Trio.
EDISON 83078—Anna Case & Criterion Quartet.
80679—Losey's Instrumental Quartet.
BRUNSWICK 13073—Karle and Criterion Male Trio.
COLUMBIA A-774—Columbia Male Quartet.

Gwine to Run All Night.

COLUMBIA A-2015—Harry Brown with banjo and orchestra.

Hard Times.

VICTOR 679—Louise Homer.
EDISON 80395—

I Dream of Jeanie.

VICTOR 45324—Lambert Murphy.

Massa's in de Cold Cold Ground.

EDISON 82157—Carolina Lazzan, contralto.
80630—Metropolitan Quartet.
50351—Fred Bacon, banjo.
COLUMBIA A-1934—Tollefsen Trio.
VICTOR 888—Efrem Zimbalist, violin with string orchestra.
17305—Marguerite Dunlap.
16218—Glenn-Shannon Quartet.
18519—Conway's Band.

My Old Kentucky Home.

BRUNSWICK 13091—Tiffany Male Trio.
VICTOR 6143—Alma Gluck (with male chorus).
88238—Geraldine Farrar, soprano.
18043—Elsie Baker, contralto.
16389—Harry MacDonough, tenor.
17756—Samuel Gardner, violin.
16160—Chimes.
18145—Victor Band.
18767—Ford Hanford, wood saw.
COLUMBIA—A-2468—Paulist Choristers
A-812—Columbia Male Quartet.

Nelly Was a Lady.

VICTOR 653—Alma Gluck.

Oh, Boys, Carry Me 'Long.

COLUMBIA A-2622 Harry C. Brown, baritone with banjo.
VICTOR 679—Louise Homer.

Oh Susanna.

EDISON 80395—Orpheus Male Chorus.
COLUMBIA A-2218—Harry C. Brown, baritone with banjo.

Old Black Joe.

BRUNSWICK 2384—Criterion Male Quartet.
COLUMBIA A-2051—Columbia Stellar Quartet.
A-1809—Tollefsen Trio.
A-2468—Paulist Choristers.
A-3750—Moore and Davis, handsaw and harp-guitar.
5012-M—Barbara Maurel, mezzo-soprano.
EDISON 80729—Thomas Chalmers, baritone.
50351—Fred Bacon, banjo.
50292—Andre Benoist, piano.
80312—Christine Miller, contralto with chorus.
80727—Losey's Instrumental Quartet.
80538—Criterion Quartet.

VICTOR 6141—Alma Gluck (with male chorus).

6170 —Louise Homer.
45056—Christine Miller.
850 —Clarence Whitehill.
888 —Efrem Zimbalist (with string orch.).
16531—Peerless Quartet.
35097—Fisk University Jubilee Quartet.
17674—Felix Arndt.
16838—Chicago Glee Club.
18519—Conway's Band.

Old Dog Tray.

EDISON 80395—Orpheus Male Chorus.
VICTOR 16686—Haydn Quartet.

Old Folks at Home.

BRUNSWICK 2703—Virginia Rea.
COLUMBIA 7064-M—Rosa Ponselle, soprano.
5009-M—Oscar Seagle, baritone.
A-2535—Sibyl Sanderson Fagan, whistling.
A-2487—Nellie Wetmore, cornet.
EDISON 80395—Orpheus Male Chorus.
50255—Kitty Berger, harp-zither.
80359—Anna Case, soprano.
82215—Albert Spalding, violin.
VICTOR 17417—Fred Van Eps, banjo.
17674—Felix Arndt, celesta.

18519—Conway's Band.
18767—Ford Hanford, wood saw.
4001—Salvi, harp.
6056—Emma Calve.
6217—Nellie Melba.
3006—Alma Gluck (violin obligato).
628—Amelita Galli-Curci, soprano.
722—Fritz Kreisler, violin.
6277—Ernestine Schumann-Heink, contralto.
16389—Elsie Baker.
35398—Elsie Baker.
18127—Venetian Trio.

Old Uncle Ned.

EDISON 80395—Orpheus Male Chorus.
COLUMBIA 5009-M—Oscar Seagle.

The Capitol Grand Orchestra

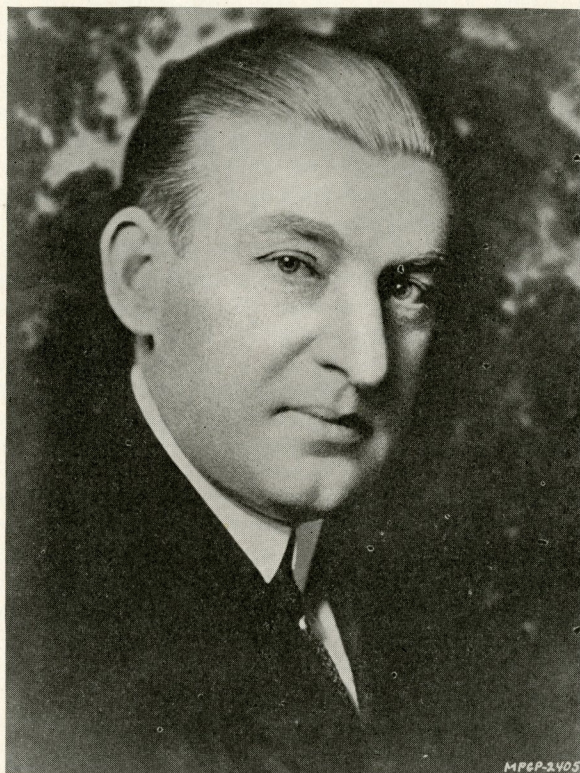
EXCLUSIVE BRUNSWICK ARTISTS

IT is Sunday evening, seven-twenty, The Capitol Theatre, New York, broadcasting through the American Telegraph Company's chain of radio stations, Major Edward Bowes announcing. "Good evening, family!"

Such is the introduction to a musical and educational entertainment that every week is enjoyed by innumerable people. The famous Capitol Theatre of New York is known all over the country not only for the lavishness of its pictorial presentations, but for the excellence of its noted orchestra, conducted by David Mendoza, and for the remarkable accompaniments prepared by Doctor Max Axt and the Conductor under the direction of Major Bowes. Those who are unable to be present at the Theatre have become familiar with the orchestra and the musical programs through the recordings and the radio concerts.

The latter are given every Sunday evening, beginning at seven-twenty when Major Bowes gives a short, but remarkably concise and instructive talk on the music to be played. In his own characteristic manner he is able to make every one of his vast audience feel as if he were being directly addressed and talked with as a friend. This friendly, intimate, personal note makes Major Bowes' remarks on the pieces of double value. Every individual in the great radio audience takes a personal interest in "Our Dave" and "Doctor Max" and the whole Capitol "Family."

The musical programs of the Capitol Grand Orchestra, the largest and most competent moving picture theatre orchestra in the world, are admirably suited to their purpose,—that of providing good music that is not beyond the comprehension of a "movie audience." Jazz is ruled out entirely and the well known and loved light overtures and pot-pourris form the larger part of the program. Gradually, of course, the musical taste of the Capitol audiences has improved as the taste of any group of people will improve when they are given a well chosen diet of music



MAJOR EDWARD BOWES

*Managing Director of The Capitol Theatre,
New York*

best adapted to the comprehension of those whose musical intelligences are untrained but eager to grow and develop.

First on the program comes an Overture, followed by an "Around the World" news reel feature on the screen with distinctive musical accompaniment. Next is a ballet or other stage divertissement and finally the feature picture. The first part of the program is broadcast directly

from the theatre, but while the feature is being shown, Major Bowes and a small orchestra give a concert in the Studio. In this way, thousands of people who have never been to New York and gone to the Capitol Theatre have become interested and influenced by the work it is doing for music.

The Capitol Grand Orchestra consists of eighty-five men, including the conductors and organists. Made up largely of ex-symphony men, its performances under the baton of David Mendoza attain a remarkable perfection.

Mr. Mendoza, the present Conductor, studied violin with Franz Kneisel and later was a first violinist under Walter Damrosch in the New York Symphony Orchestra for four years. He came to the Capitol Theatre when it opened seven years ago as concertmaster of the orchestra and assistant conductor to Erno Rappee. Three years ago he succeeded the latter as Conductor.

Knowing that Major Bowes takes pride in giving musical performances of the very highest order and is proud to boast that no jazz is ever played by the Capitol Grand Orchestra, Mr. Mendoza feels now (as he felt when he came) that the opportunities offered by the orchestra are great indeed. Most of the players are ex-symphony men and the standards of perfection set are extremely high. A young American, Mr. Mendoza rightly believes, has little or no opportunity to conduct a good-sized, first-class symphony orchestra, nor has he the chance of making an influential impression on the public and mould its musical tastes except through the medium of the one-time despised "movie" orchestra. So Mr. Mendoza, like many another talented and ambitious young man, abandoned symphony for movies. The work at the Capitol Theatre presented difficulties for more heavy than those of symphony orchestras, but the field was wider and the opportunities for pioneer work almost unlimited.

Few people realize the magnitude of the work confronting Major Bowes, Mr. Mendoza, and the whole Capitol staff each week. An entirely new musical and stage program has to be planned. Rehearsals and all preparations must be made during the previous week with no interruption to the current program. Usually there are three orchestral performances a day, but on Sunday there is a radio concert and a full rehearsal of the next week's program in addition.

It is held at the Capitol Theatre that the music accompanying films must be suggestive of the action down to the last detail. Every week the accompaniment to the "Around the World" news reel must be carefully made up, drawing its music from the countries or scenes depicted in the film. Dr. Max Axt, the chief arranger and the most noted of his profession in the world, collaborates with Mr. Mendoza to prepare accompaniments that are masterpieces of detail and ingenuity. One week, for example, a sleigh ride is shown in a scene from Northern Europe. The music to fit

is the "St. Petersburg Sleigh Ride Galop," a well known piece in Europe, from which it was necessary to get the score. Perhaps nine tenths of the people in the theatre were unaware of the source of the music, but all the care was taken so that those familiar with the music could recognize the authenticity of the accompaniment. A moment after there might come a scene of Mexico and a native song or folk tune must be used. Such work entails an amazing knowledge and



DAVID MENDOZA

Conductor of the Capitol Grand Orchestra

tremendous pains. The Capitol's musical programs are not famous by chance.

Not the least difficulty encountered is that of arranging the orchestrations to suit the size of the Capitol Grand. The usual orchestration may be for thirty to forty-five men, and so it is necessary to maintain a large staff of copyists at the theatre to make extra parts for the additional men.

There is a new overture each week, music for the ballet performance, and of course the accompaniment for the feature picture. Major Bowes believes that more and more emphasis is being placed on the musical portion of motion picture entertainment, and indeed, it is in large measure due to his efforts that music has come to take the importance it is taking in the moving picture theatre world.

"The Capitol Grand Orchestra unquestionably has been a powerful factor in the building up of our regular clientele," says Major Bowes, "and is

a tremendous feature of our programs. There have always been an enormous number of patrons who have paid particular attention to this portion of the entertainment and we have increasing evidence day by day that this number is growing and that the artistic taste and appreciation of audiences are improving as well.

"We have proved this conclusively by a chart which we keep on which is rated my estimation of the popularity of various overtures and important ballet numbers. On this chart each selection is given a percentage corresponding to its popular appeal. We have found that overtures which were not popular and were rated during the early part of last year as too obscure for motion picture audiences have moved up by the end of the year from a rating of 65% to 85%. Similarly, overtures and ballets which were rated at 85% in popularity have moved up to the 100% class and some of the sure-fire overtures which were originally 100% have passed entirely out of the list as having become too ordinary and hackneyed for our audiences."

Motion picture audiences all over the country are familiar with the musical settings of noted feature pictures prepared by Mr. Mendoza and Doctor Axt. Probably the most famous of these is the accompaniment to the "Big Parade" of which Charles L. Buchanan has written in the New York Herald Tribune, "One may contend that, both in the matter of technical expertness and psychological reflex, the musical setting of The Big Parade is a landmark in the records of the American theatre. True, the musical material is often sentimental and commonplace, but this very fact lends it a poignancy that it could not otherwise possess. The remarkable aspect of the matter is the inspired manner in which this material is manipulated—so adroitly that the screen action finds a continuous, complete, inevitable mirroring in the orchestra. . . . The score of the "Big Parade" hints tremendously of the potentialities inherent in a synthesis of perfect screen production and perfect music."

Many big feature pictures have received their musical settings by Doctor Axt and Mr. Mendoza, the latest example being Don Juan with John Barrymore in the title role.

THE RECORDINGS

The Brunswick-Balke-Collender Company early acquired the exclusive rights to record the Capitol Grand Orchestra and many records of the "light classics" have appeared under the Brunswick label. The early records were conducted by Erno Rappee and the more recent one by David Mendoza.

It would be a mistake to expect or to demand too much from these recordings. They have had a purpose to fulfill and that they have done this is all that can be asked of them. Versions of the well known light overtures and short concert pieces played by a well known orchestra and ob-

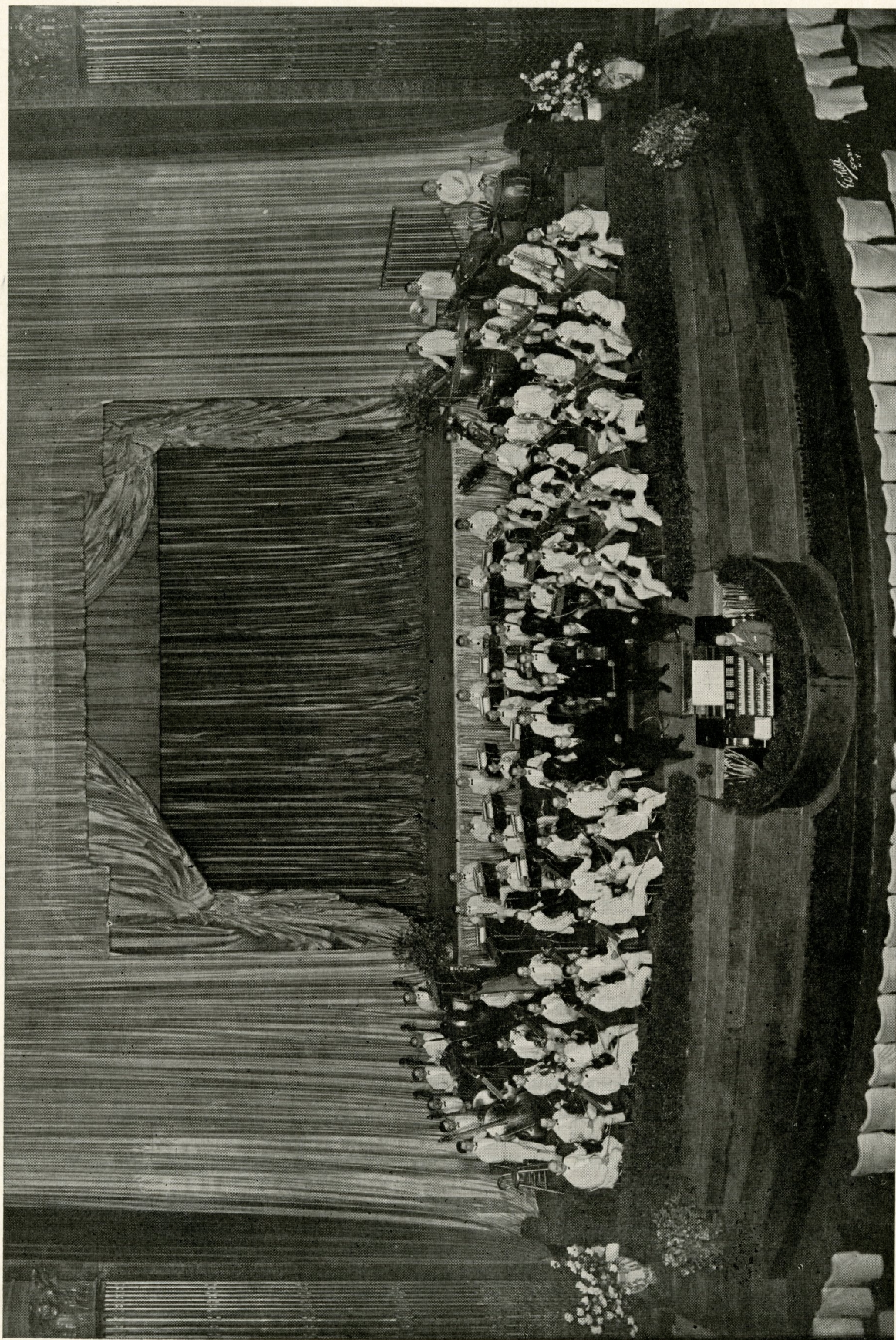
tainable at a reasonable price undoubtedly have more of an improving influence on the tastes of certain people than faultless performances by the great symphony orchestras. It cannot be said that the records, for the most part, equal the standard set by the Capitol Orchestra in its regular performances. But these very records have been welcomed by many people who would never dream of buying the same work played by a symphony orchestra. Undoubtedly thousands have come to know and love the Oberon, Merry Wives of Windsor, Orpheus in Hades, Morning, Noon, and Night, and Pique Dame overtures through the Capitol Grand recordings. The two records of the Ballet Music from Gounod's Faust, too, have opened the doors of the heaven of orchestral music to many people. The recent records of selections from the operas of Victor Herbert and concert pieces of his composition call for a characteristic performance to be truly effective and Mr. Mendoza's readings meet every test. His Pique Dame overture in particular must be singled out for commendation. The art of playing the familiar old overtures seems to have fallen into the discard lately. They have a place and a very important place and to neglect their importance, especially in educational work, is extremely unwise.

The Capitol Grand Orchestra is playing an important part in the musical uplift work today. It is leading its hearers naturally and gradually along the path of progress and the growth of musical intelligence. The Intermezzo from Cavalleria Rusticana, the Pique Dame overture, Victor Herbert's pot-pourris have done their work. Tomorrow it will be Tannhauser and Rienzi, Tchaikowsky, Saint-Saens' Danse Macabre, and the like that will be demanded. We hope to see the splendid work and success that Major Bowes, Mr. Mendoza, and the Capitol Grand Orchestra is achieving reflected in their future recordings. The influence they have is unique and far-reaching.

THE RECORDINGS OF THE CAPITOL GRAND ORCHESTRA

(Exclusively Brunswick)

- Brunswick No.
- 2656—Bandinage and Panamericana (Herbert).
- 2594—Casse-Noisette Suite—Danse des Mirlitons, Danse Chinoise, and Valse des Fleurs—(Tchaikowsky).
- 2368—Cavalleria Rusticana—Intermezzo (Mascagni) and In a Monastery Garden (Ketelbey).
- 20015—Faust—Ballet Music (Gounod) Parts 1 and 2.
- 20023—Faust—Ballet Music (Gounod) Parts 3 and 4.
- 2793—Melodies from Victor Herbert's Operas—Parts 1 and 2.
- 20017—Merry Wives of Windsor Overture (Nicolai) and Traviata—Prelude (Verdi).
- 20011—Midsummer Night's Dream (Mendelssohn) Overture and Wedding March.
- 20010—Morning, Noon, and Night—Overture, Parts 1 and 2. (Suppe).
- 20013—Oberon—Overture Parts 1 and 2. (Weber).
- 20008—Orpheus in Hades—Overture Parts 1 and 2. (Offenbach).
- 20041—Pique Dame—Overture Parts 1 and 2. (Tchaikowsky).



THE CAPITOL GRAND ORCHESTRA, DAVID MENDOZA, CONDUCTOR (EXCLUSIVE BRUNSWICK ARTISTS)
THE CAPITOL THEATRE, NEW YORK

Musical Spain via Phonograph

By W. S. MARSH

A phonograph, in many ways, has something on the radio:
 It doesn't have to be tuned in; its tubes cannot burn out nor blow.
 It has no loop, antenna, ground; no batteries to charge or buy;
 No wires to break or lose their grip; no grid-leak failing on the sly.
 And on its ebon disks are stored my favorite music, plain and fine.
 Awaiting each capricious mood when I would make its beauty mine.
 So let the static snap and crash, and let the "blooper" shriek and wail;
 Let wave-lengths freely heterodyne, and code-clicks rattle on like hail.
 These things annoy me not at all, for I can give them all the laugh:
 I know that all I have to do is simply start my phonograph!

—W. S. M.

SOME time ago a friend asked me to recommend some Spanish music. "Well," I said, "there's *La Paloma* and *La Golondrina*—" and there I stopped; because, to my surprise, I found that I knew very little about Spanish music. The incident remained in my mind, however, and I determined to know more about Spain and her music.

Then began a very delightful and interesting period of research—a research that revealed my ignorance still further. The catalogs of American music publishers proved to be almost barren ground; and concert and radio programs had practically nothing to offer. Why the bright, colorful, and interesting music of Spain has thus been ignored by our orchestras, bands and singers is hard to understand. Possibly it is because the music of North America is largely conducted and performed by people in whose veins runs the blood of other nations, the music of which they are naturally more interested in advancing. Or possibly they think that Spanish music can be heard to advantage only in Spain. This is not the case; for there is much Spanish music that is well within the comprehension of the American mind, no matter where it may be heard, and compares more than favorably with the music of any other nation.

I was fortunate to find that literature had not

been so niggardly on this subject, however; and that the makers of phonograph records have preserved for us, in their Spanish recordings, much music, sung and played by Spaniards, that is interesting and delightful, and affords one the opportunity to become acquainted with it quite intimately. In the footnotes I am giving references to a number of these records. Some of these songs have also been recorded by vocalists of other nationalities. I have given only those records by Spanish singers, however; for they alone are capable of achieving to the fullest extent the characteristic flavor fitting to the true expression of Iberian music.

It is very probable that to you, Spanish music means the spurious works of such composers as Moszkowski. It is not, however, to these counterfeit hispanicisms that I refer. While it is undoubtedly true that many of these compositions (and those of some Spanish composers) are based on Spanish folk-tunes, they are neither rhythmically, melodically, nor tonally really Spanish; for in many instances Spanish music is not constructed on the modern scale. The harmonizing of the Spanish folk-song depends on special laws, which in some cases forbid harmonization altogether, because the song in question is to be understood only monodically. In other cases all the devices of ancient and modern polyphony are positively demanded. Felipe Pedrell, the father of the modern Spanish school for composition, and who is sometimes referred to as "the Spanish Wagner," says:

The development of these principles requires an exact knowledge of the diatonic modes, and their employment in ancient music, in plain song, and in Greek and Roman ecclesiastical music. One must also be familiar with the diatonic and chromatic keys of the Orient, and with the historical evolution of all the Oriental systems, together with the keys of the Spanish Arabs. For example, the mode *mezmaum*, corresponding to the Lydian mode of the Greeks, and the third mode of the plain song, beginning on the tone "mi", and of a very sad, pathetic, withal weakly cast, is very often to be found in Spanish folk-songs. Moreover, one is under the necessity of studying the Mozarabic melopoeia, Jewish psalmody as practiced in the early Spanish synagogues, together with the modal systems of all the peoples represented on Spanish soil—the Galicians, Celts, Basques, etc.,—with meticulous attention.

The Mozarabic system of melody to which Pedrell refers is that used in the Mozarabic, or Visigothic, music which, together with the Ambrosian and Gregorian, make up the three principal collections of ecclesiastical music connected with the services of the Roman Church. "Mozarabe" or "Mixtarabe" was the name given the Goths who were willing to remain under

Moslem rule if they could keep their Christian religion. The Spaniards, when they captured Toledo, attempted to suppress this ritual, but met with great opposition. So, according to the custom of that time, appeal was made to "the Judgment of God." Two bulls, named "Rome" and "Muzarabe" were pitted against each other; and "Rome" being defeated, two knights carried on the battle, the Roman champion clothed in white and mounted on a white horse, the Gothic defender being in somber black. Rome was unhorsed at the first tilt; yet the Spaniards were not satisfied and demanded a trial by fire. A great pyre was built in the Plaza Zocodover, upon which were laid the two missals. The Gothic, being of parchment, bound in iron, with metal clasps, resisted the flames; but the Roman book was reduced to ashes. So to-day the Mozarabic ritual is still in use in that old Castilian city of Toledo, to which the Jews fled upon the destruction of Jerusalem by Nebuchadnezzar, calling it "Toledoth." Some even name Adam as its founder; but the more modest content themselves with Noah who, they think, would select a rocky height such as Toledo for his home, after his landing on Mt. Ararat.

Pedrell again says:—

Folk-song, this voice of the nations, the original inspiration of some great nameless singer, is searched by the spotlight of contemporary art, and shown to be its quintessence; the modern composer nourishes himself with this quintessence, and assimilates it. He lends it the delicate forms that music alone can offer—music, which in our time has undergone an extraordinary technico-formal evolution unknown to earlier ages. Thus folk-song gives the pitch, the fundamental, while modern art adds thereto of its own—a conventional symbolism, the wealth of its forms. And the beautiful is made more beautiful by the discovery of an harmonious relation between form and content.

And so the music of which I am writing is the music of Spanish composers (inspired by the folk-song), or the folk-songs themselves—the product of the very soil of Spain. With these it has not seemed to me to be inconsistent to also touch somewhat on the music of Spanish America. Let me first, however, call attention to Chabrier's well-known "España Rhapsody."¹ Although written by a French composer, this Rhapsody (with the exception of a few measures) consists of two Spanish folk-dances, a *malagueña* and a *jota*. Waldteufel used the same themes in his "España Waltz." Both these compositions have been used by our American bands and orchestras.

There is no culturally unified Spain, nor even a universal Spanish language. What we know as "Spanish" is really Castilian, and is the dialect spoken in the provinces of the old kingdom of Castile. In many respects it is similar to Italian, but it is even more like Latin. With it has been incorporated many Arabic words. In the Basque provinces (Guipúzcoa, Vizcaya, and Alava) the language spoken (Euskara) is an idiom of most obscure origin, with no apparent connection with

other European languages, and is unintelligible to the Castilian. There is a rather amusing story to the effect that God, in order to punish the devil for tempting Eve, banished him to the Basque country, there to remain until he had learned the language. At the end of seven years, however, the devil had failed to master the tongue—and God relented. The Catalan language is related to the Provençal dialect of Southern France, and holds an intermediate position between French, Italian and Castilian.

The music of Spain, like its language, art, literature, costumes, dances, and dishes, is regional; and this is why there is no folk music in Europe that can be compared to it in complexity, quality, variety, and character; each district contributes a distinctly different musical flavor: The sturdy independent North (including the Basque provinces); the bright and joyous South (Andalusia); the progressive and ambitious East (Catalonia and Valencia); and the ignorant and primitive center and West.

There are two main divisions of music in Andalusia: Classical and *flamenco*. Classical includes anything from a symphony to a modern fox trot; *flamenco* is applied, not only to the gypsy music, but more broadly to all the native music. Much of the latter is written for the various dances; in fact, song and dance are seldom given separately. It is in Spain that the guitar, the most complete of all the small instruments, has been most fully recognized. This instrument, which one can easily tuck under the arm, can be heard throughout an auditorium of considerable size. On it may be played, not only accompaniments, but melody with accompaniment, and melody with full harmony.

Castanets, tambourine, and in the North a species of bagpipes called *gaitos*, are other instruments which add a characteristic flavor to Iberian music. *Alborada de Veiga*¹ is a good example of the characteristic tone of the *gaitos*. Decidedly Celtic in character, one might almost mistake this number as the effort of some Scottish bagpiper. The melody, *Rebeiraña de Mondoñedo*,² also played on the *gaitos*, is quite different. Considerable skill is required to play the castanets, on which many effects are possible to the adept.

While no attempt will be made to give any detailed description of the many dances of Spain, this article would be incomplete without a brief exposition of some of them:

Bolero: A brisk dance in 3/4 time, accompanied by guitar and castanets, the latter commencing the rhythm at least one bar before the melody. A common rhythm for this dance consisted of an eighth note and two sixteenth notes, with four eighth notes to complete the measure. The bolero usually consisted of two parts, each repeated, and a trio. Many of the synthetic "Spanish" compositions were written in bolero form. Other dances have largely supplanted the bolero, which is one of the older dance forms. The Cuban bolero is radically different, as illustrated by *Si llego a besarte*.³

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Seguidilla: Another of the older national dances, of which there are several different varieties: The gay and lively *seguidillas manchegas*, the more measured and stately *seguidillas voleras*, and the very slow and sentimental *seguidillas gitanas*.¹ The music is in 3/4 or 3/8 time, usually in a minor key.

Fandango: An Andalusian dance, a variation of the *seguidilla*. The story is told of this dance that during the 17th century it was condemned by the ecclesiastical authorities of Spain. Not wishing to prohibit it without seeing it, two celebrated women dancers were brought before the consistory to demonstrate the dance; and so successful were they that "everyone else joined in, and the hall of the consistorium was turned into a dancing salon." Thus the dance escaped condemnation.

Jota: A very popular style of music of Castile and Aragon¹ with a variation proper to Valencia called *jota valenciana*. The *jota* is attributed to a Moor named Aben Jot, who was exiled from Valencia for his licentious singing, and fled to a village in Aragon, where he was made most welcome. The *jota* is usually in 3/4 time, but sometimes in 2/4. A Spanish writer says that where the *jota* is, there is always gaiety, and where there are Aragonese the *jota* is never wanting.

Habanera: A song and dance of Cuban origin, where it was introduced by the negroes from Africa. An *habanera* usually consists of a short introduction and two parts of 8 or 16 bars. If the first part is minor, the second will be major, and serves as a refrain. This, however, is not always adhered to. The rhythm often encountered consists of a dotted eighth, a sixteenth, and two eighth notes in the bass, against which is written a melody of two triplets of sixteenth notes, or one such triplet and two sixteenth notes. The music is slow and stately, of a very Oriental character. A very good example of the *habanera* is the one by Sanchez-Fuentes entitled *Tu*,² following very closely the construction just described. This very attractive song, with its lazy rhythm, has been used by some of our American singers.

Another *habanera* of decidedly different melody is *Carambaara*.³ This is of special interest, as the recording was made by a very famous Spanish dancer, Pastora Imperio, a gipsy and the daughter of the dancer La Mejorana. The place this dancer holds in Spain is somewhat indicated by the writing of a sonnet to her by the Quintero Brothers, who also wrote their *Historia de Sevilla* especially for her use. Benevente, one of the greatest modern Spanish writers, thus describes the dancing of La Imperio: "Her flesh burns with the consuming heat of all eternity, but her body is like the very pillar of the sanctuary, palpitating as it is kindled in the glow of sacred fires. . . . Watching Pastora Imperio, life becomes more intense. The loves and hates of other worlds pass before our eyes, and we feel ourselves heroes, bandits, hermits assailed by temptation, shameless bullies of the tavern—whatever is highest and lowest in one. A desire to shout out horrible things takes possession of us: *Gitanaza!* Thief! Assassin! Then we turn to curse. Finally, summing it all up, in a burst of exaltation we praise God, because we believe in God while we look at Pastora Imperio, just as we do when we read Shakespeare." After this eulogy, what remains to be said of La Imperio?

Cachucha: An Andalusian Dance in 3/4 time, resembling the *bolero*.

Seguirilla Traditional gipsy music in 5/4 time, the first three beats of which are slightly accelerated, the last two retarded. This 5/4 time (which is also found in Finnish and Russian music) is termed *zorongo* among the Basques. It does not please the rhythmical sense, which is accustomed to a division of time by twos or threes, as it makes itself felt as a combination of two elements that are, in effect, incommensurable. *Vizcaya*,⁵ a spirited song of the same name as one of the Basque provinces, is a not unpleasing example of the *zorongo*.

Soleare: From the province of Seville.

Taranta: From the coast of Cartagena.

Bulleria: From gipsy Cádiz.

Guajira: A tango imported from South America, but modified in Spain.

Farouka:³ A dance developed by southern gipsies from the music of Galicia.

Sevillana:⁴ A typical song and dance of Seville, often having bull fighting as its theme, with variations in key called *reverte* and *peral*. This is the dance that is performed in Seville (with appropriate words and music), before the high altar, at Benediction on the three evenings before Lent, and in the Octaves of Corpus Christi and La Purissima (the Conception of Our Lady).

Sardana: A typical dance of Barcelona, allied to the Serbian *Kolo*.

Gallega: Music of Galicia, from which was derived the *farouka*—the former major, the latter minor.

Tientos: A gipsy tango in minor key. The *tientos*⁵ from *Las Bribonas*, by Calleja, is illustrative of this music, the throaty voice of the singer, the cries of her companions, and the click of the castanets uniting to make the pulse beat faster.

Malagueña: A major variation of the *taranta*. Pagans' *malagueña*,⁶ as sung by Lucrezia Bori, is rather well known in America.

There is a peculiar action from the hip, associated with some of the Andalusian dances, which is called *zarandeo*. It is this distinctive sidewise thrust that one sees so often exaggerated in burlesques of Spanish dances on the American stage.

One peculiarity governs the folk-music of Andalusia: With us the accompaniment is subordinate to, and follows the melody; the Andalusian melody must fit the accompaniment. An almost fixed sequence of chords played on the guitar in a key fixed by tradition, is the foundation of the musical system. The rhythms are subtle, and not altogether dependent on the measure, the last note of which is often chosen for emphasis.

(Continued in the Next Issue)

THE PHONOGRAPH SOCIETY MOVEMENT

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

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The New Queen's Hall Orchestra:

Its Conductor and Its Recordings

SIR HENRY WOOD, who for over a quarter century has been a dominant figure in English musical life, has just finished the thirty-second season of a famous London institution—the Promenade Concerts. (August 14 to October 19.) The founder of these concerts, Mr. Robert Newman, was fortunate indeed when he secured Sir Henry Wood, for since 1895 when Sir Henry took charge of the Queen's Hall Orchestra, the fame and prestige has constantly grown.

Although the London Philharmonic has a longer history—a history which includes the names of Beethoven, Spohr, Weber, Mendelssohn, Wagner and others—no London orchestra can compare with the Queen's Hall Orchestra for promoting a love of first class orchestral music among the masses and for introducing important novelties to the British public.

As the Queen's Hall Orchestra is practically the Creation of Sir Henry Wood a few facts about his career will no doubt be welcome.

Born in London in 1870 he inherited musical gifts from his mother, a charming singer, who encouraged him in all his difficulties, and from his father, who was a solo tenor at the Church of St. Sepulchre for twenty-five years besides being a good amateur 'cellist. As a boy Sir Henry showed a predilection for the organ and acted as substitute at the early age of ten. At seventeen he was appointed organist and choirmaster of St. John's, Fulham. Six terms at the Royal Academy of Music brought him four medals as well as the training of Professor Prout and Manuel Garcia. A life-long friendship with Hermann Smith accounts for his interest in the scientific side of music. Chamber-music two or three nights a week at home occupied him early and before long he gave public organ recitals and began to be in demand as an accompanist.

In 1889 his first experience as a conductor came during a four months' tour with the Arthur Rousbey Company. In 1890 he was engaged by Sir Arthur Sullivan to superintend the rehearsals of *Ivanhoe*. Then followed further operative engagements during which he conducted forty-six operas, grand and comic. After an interim of vocal teaching at Bayreuth in 1894 he became acquainted with Felix Motte in consequence of which he was appointed musical adviser for the Queen's Hall Wagner Concerts.

This brings his career up to the founding of the Queen's Hall Orchestra and their fortunes have been so bound up since then that the story of one is perforce the story of the other.

As is well known the Queen's Hall Orchestra

was founded by Mr. Robert Newman in the autumn of 1893 for the purpose of giving choral concerts. Conducted in the earlier years of Cowen and Randegger, Sir Henry Wood became conductor in August, 1895.

In the first season the series comprised forty-nine concerts and Mr. Newman allowed Mr. Wood to select the best material available. An orchestra of nearly one hundred, playing together every night for weeks at a time soon attained a discipline and finish undreamed of. The programmes were arranged so that Monday would be Wagner night; Tuesday, Sullivan (last year Bach); Wednesday, "classical" night, Thursday, Schubert, Saturday, "popular" night.

The Promenade Concerts have given an unexampled opportunity for hearing new works of British and foreign composers. For a time one night a week was devoted to novelties, as Mrs. Newmarch says: "For this wide cosmopolitan policy we have to thank the firmness of Henry J. Wood. For what he has refrained from giving us we have no doubt equal reason for thankfulness."

Two great results of the Promenade Concerts have been the training of a first-rate orchestra and the forming of a new public of intelligence and taste.

After the Promenade Concert season is over there are other concerts at longer intervals such as the Chappell Popular Concerts consisting of eight matinees on Saturday at 2:30. Then of course he is a favorite for singers who wish orchestral accompaniment.

The season 1902-3 was memorable for the introduction of five tone-poems by Richard Strauss. Sir Henry gave the first English performance of MacDowell's Indian Suite; of Sibelius' Symphony No. 1; Mahler's Symphony No. 1; and notably numerous works of the Russian School. If it was not Sir Henry's privilege to introduce Russian music into England he certainly deserves the credit for making it popular.

In the beginning of his career Sir Henry Wood has been in close relations with Lamoureux, Richter, Mengelberg, Weingartner and Nikisch, and he has certainly made the most of all his opportunities for self education. He is gifted to an unusual degree with the power of communicating an artistic spirit to his players, and if in his early years he was attracted by music in which passion and dramatic feeling were uppermost the later years have seen him cultivating more and more the classics, especially Mozart and Bach.

Special features of the Thirty-Second Season of the Promenade Concerts were Sir Henry Wood's new orchestral version of Bach's Organ Toccata in F (played at Hollowood Bowl Concerts July 24, 1926); Honegger's "Pacific 231"; De Falla's "Three-cornered Hat" Suite; Vaughan Williams' "Old King Cole"; Ethel Smyth's "Wreckers" Overture; Arthur Bliss's Introduction and Allegro; Boughton's "Queen of Cornwall" Overture.

Two Americans were represented, Hadley by "The Ocean" and Ernest Schelling by his Fantastic Suite for piano and orchestra. Delius' "Life's Dance"; Holst's "Planets"; Malipiero's "Mill of Death"; d'Indy's "Quest of God" (St. Christopher); Hindemith's Concerto show the catholicity of the programmes.

For many years Sir Henry refused to have any recordings made of music conducted by him but with the perfection of the instruments he changed his point of view and if his first great service to music and his country was in liberating music from any exclusive bonds his recordings have only increased his public and made the whole world indebted to him.

R. G. A.

Recorded Works by Sir Henry Wood and the New Queen's Hall Orchestra

Sir Henry Wood and the New Queen's Hall Orchestra are exclusive COLUMBIA artists. Recordings prefixed with an "L" are from the English Columbia catalogue and are not issued in this country.

Masterworks Set No. 5 Tchaikowsky: Symphony Pathe-tique

Masterworks Set No. 10: Cesar Franck: Symphony in D minor

Masterworks Set No. 28: Haydn: Surprise Symphony

Masterworks Set No. 41: Schubert: Unfinished Symphony

67088D Lalo: Two Aubades

67096D Bach: Gavotte in E for strings alone

67079-80D Delius: Dance Rhapsody (Rameau: Tambourin on 4th side)

67172-3D Bach: Suite No. 6 (Arr. Wood)

7081-3M Beethoven: Third (Eroica) Symphony

7084-5M Schubert: Unfinished Symphony (old version)

7641-3M Massenet: Le Cid Ballet Music

7050M Bantock: Pierrot of the Minute

7051M Turina: Danzas Fantasticas

7096M Strauss: Till's Merry Pranks (A Rogue's Ron-do)

7114-6M Tchaikowsky: "1812" Overture Solennelle (Chant sans Paroles on the sixth side)

7112-3M Gounod: Faust Ballet Music

L1005 Prelude Act III (Wagner) and Prelude C sharp minor (Rachmaninoff)

L1006 Shepherd's Hey (Grainger) and Scherzo from Fourth Symphony (Tchaikowsky)

L1013 Tristan and Isolde: Prelude and Love-Death (Wagner)

L1021 Tannhauser March (Wagner) and Coriolan Overture (Beethoven)

L1024 Irish Tune for County Derry (Grainger) and Espana Rhapsody (Chabrier)

L1027 Ride of Valkyries and Rhine Daughters' Song (Wagner)

L1033 Traume (Wagner) and Shepherd Fennel's Dance (H. Balfour Gardiner)

L1052 Fantasia on English Sea Songs (Arr. Wood)

L1054 Hungarian Dances 5 and 6 (Brahms)

L1063-6 Faust Ballet Music (Gounod) and Prospero Overture (Corder)

L1071-2 Violin Concerto in B minor (Elgar), Sammons soloist

L1118 Raff's Cavatina (Arr. Wood) and Danse Macabre (Saint-Saens)

L1125 Handel in the Strand (Grainger) and Dance of the Apprentices from the Meistersingers (Wagner)

L1134 Three Blind Mice Variations (Holbrooke)

L1148 Spanish Caprice (Rimsky-Korsakoff)

L1172 Sorcerer's Apprentice (Dukas)

L1182 Rienzi Overture (Wagner)

L1196 Tannhauser Overture (Wagner)

L1208-9 Extracts from Carmen (Bizet)

L1214-6 Five Spanish Dances (Granados) and Catalonia (Albeniz)

L1230 Italian Caprice (Tchaikowsky)

L1247 Zampa Overture (Herold)

L1319-20 Third Leonora Overture (Beethoven) and Minuet from Septet

L1354 Cavalleria Rusticana Selections (Mascagni)

L1378 Venusberg Music (Wagner)

L1379 Funeral March of a Marionette (Gounod) and Avameria (Arcadet-Wood)

L1395 Semiramide Overture (Rossini)

L1402 Fra Diavolo Overture (Auber)

L1403 Coronation March (Meyerbeer) and Largo (Handel)

L1412 Hungarian Rhapsody No. 1 (Liszt)

L1415 Hungarian Rhapsody No. 2 (Liszt)

L1417 Night on Bald Mountain (Mussorgsky)

L1423 Le Chasseur Maudit (Cesar Franck)

L1427 Entrance of the Gods (Wagner) and Judex (Gounod)

L1435-6 William Tell Overture (Rossini) and Intermezzo (Mascagni)

L1462 Midsummer Night's Dream Overture (Mendelssohn)

L1478 Fingal's Cave Overture (Mendelssohn)

L1515 Rondino (Beethoven) and Gavotte in E for Strings (Bach)

L1629-32 Enigma Variations (Elgar)

L1677 Oberon Overture (Weber)

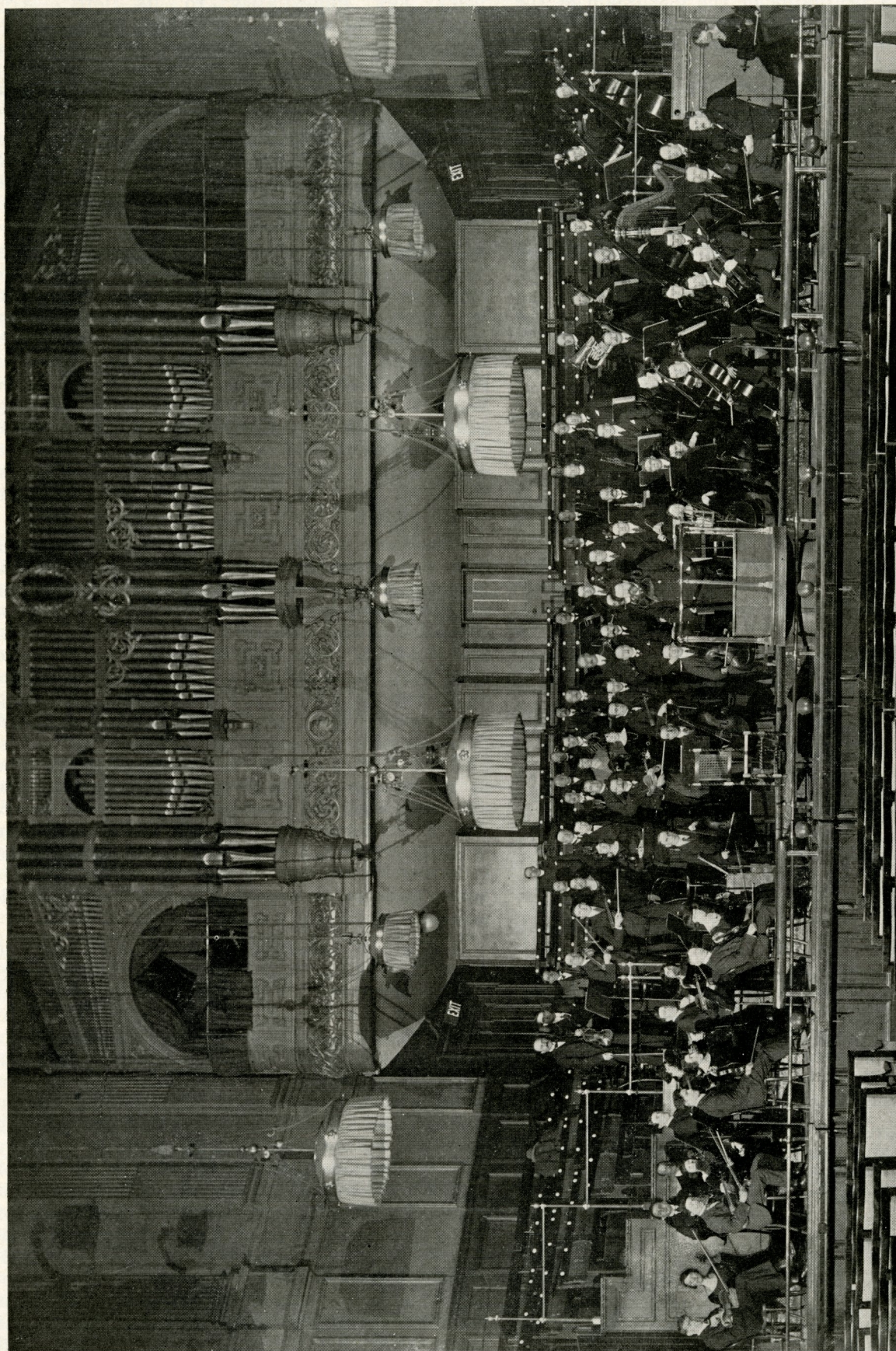
From Jazz to Symphony

Self-Education in Music by Means of the Phonograph

By MOSES SMITH

Editor's Note: This is the third of a series of articles, the purpose of which is to enable those without previous formal musical education to teach themselves to like the best in music.

THE two previous articles in this series were concerned with the nature of the problem of learning how to appreciate the best



THE NEW QUEEN'S HALL ORCHESTRA, SIR HENRY WOOD, CONDUCTOR
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music, and a beginning of the discussion of the elements that go to make up music as we know it. I tried to give some of the characteristics of rhythm and some hints for the listener to become better acquainted with it in the music to which he listens. The second article left off with a description of the tonal element in music.

I have said that rhythm is so important a part of our music that music is meaningless without it. I can say the same thing about melody, and perhaps make the statement even stronger, as I shall presently illustrate. In talking about melody I am on very familiar ground as far as any of my readers are concerned, for by melody I mean the same thing as you. Perhaps you might say of some piece, as an uninitiated listener often says of a piece like the Wagner "Prelude to Die Meistersinger," that you don't care for it because it has no melody, whereas I should be inclined to say that from start to finish it is one (or sometimes several) glowing song. The reason why we differ is that I recognize the melody and you do not, since you don't know where or how to look for it. Continued familiarity with the piece will serve to convince you of what marvelous melody there is in it. And so, though we agree on what we like, we do not agree on how to get it. How to get it for yourself is the reason for these articles.

Simple as is the idea of melody, it may surprise the reader to learn that other peoples and other times have not had the same conception of it as we. If we go back to Greek music we shall find that it is devoid of any harmony, of rhythm in our sense, and even of melody in our sense; in fact, it seems that it doesn't satisfy any of our requirements for music. Actually the melody is clear and continuous, but it sounds "queer" to our ears because it is set in scales or "modes" as they are called, which we do not recognize. Our music is for the most part written in two well-known modes—the major and minor, with which we are all familiar even if we don't know them by names. A military march is practically always written in the major mode. In fact the great majority of our musical compositions are thus written. Funeral marches, on the other hand, are almost invariably in the minor mode: that is what lends to them the character of solemnity, of sorrow.

But the Greeks had and used a great number of other modes, some of which have been occasionally incorporated into our music by recent writers. In India the number of modes runs into the scores, even hundreds. All sorts of ingenious combinations of tones are resorted to to make a mode, and this mode is strictly adhered to throughout the composition. To illustrate, if you have a piano strike C on it and then the next seven successive white keys. What you hear is the scale of C major. Then begin on C again and go up in the same way, except that instead of the third white key, strike the black key immediately to its left, and instead of the sixth white key, the

black key immediately to its left. You have a typical scale in the minor mode. Now, finally, begin not on C, but on the white key immediately on its right, striking eight keys in succession, and what you hear sounds like neither of the other two. The first two are very familiar, the third is not so, and it was called by the Greeks the Dorian mode. If you try to pick out a tune on these keys, always ending on the lowest one, you will get an idea of what Greek music sounded like.

Another reason why the Greek music sounds "queer" is closely connected with what I have been saying. It is that Greek music does not lend itself to the harmonic scheme employed by modern composers. For even though you don't consciously realize it when you are singing a melody, you generally feel the proper harmonic support. But modern harmony is inextricably connected with the major and minor modes—with occasional exceptions, as I have already suggested—and the lack of adaptability of this harmony to the Greek modes makes the Greek melodies seem all the stranger to our ears.

The music of the Church in the Middle Ages is a sort of intermediary step between Greek music and our own. There was a good deal of restriction on the part of the Church as to the character of the music and the modes that might be employed. This was a sound principle to start with, but it led to excesses, and much of the music became artificial. Rhythm in Church song was barred. The music was adapted to the text. It began with the words, paused with the words, and ended with the words. Naturally this type of treatment tended to monotony; and while there are many beautiful examples of pure song in Ecclesiastical music, such as the one furnished by the recently-issued recording of the Eucharistic Congress Children's Choir (Brunswick 3225), this type of music alone is not satisfying to modern ears.

Nor was it satisfying to many in the Middle Ages. Something was lacking, and that something was rhythm. I want to point out here that while one can discuss rhythm independently of other musical factors, one cannot discuss melody without reference to rhythm. I have already, in a previous article, given examples of melodies which are changed with a change in rhythm. While music in the Church was developing along the lines I have roughly indicated, an entirely different type of music was growing up outside of the Church, and it was called, to distinguish it from the sacred music, secular. This type of music had its mainspring in the dance, the vital element of which is rhythm. This new music, or rather age-old music, was a natural development by which peoples might express emotions not properly expressed in the Church. It was music associated not only with the dance, but with words, and we call it the folk-song.

It is difficult to overestimate the importance of the folk-song in the evolution of European music.

It gave the human, "of this earth," character to music, as the Church hymns gave music to spiritual side. Folk-songs are what their title indicates, of the folk, or people. They are not confined to one race or nation; there are beautiful examples among all the people of Europe. Most folk-tunes are of indefinite origin. Their author is generally unknown. More often they have many authors. A troubador, a man or woman at work might improvise a melody on a certain poetic subject. The character of the melody would be largely governed by the character of the words. This song was not written down, for musical notation was in its infancy in those days, and what notation there was was unknown to the common people from whom the folk-songs sprang. As a result the melody would have to be remembered. In repetition it would change its character slightly, most often for the better. It would be polished and repolished by successive singers, and would eventually emerge in the form that we know it. Often these songs have come down even to our times in various forms.

The reason for the vitality of the folk-song is that it is so close to ground. It is a spontaneous expression of the emotions of the common-people, and that is why it makes an appeal to almost everyone. No student of music can go far without realizing the absolute necessity of this spontaneity of utterance. When, added to this freshness of expression, there is added the finishing touches of successive singers working to perfect the model, we have the ideal condition under which the greatest masterpieces have been brought into being. Folk-songs are sentimental, but they have not the false, artificial sentiment of the average sob-ballad. The sentiment is homely. Occasionally there are ornaments to the song, but the ornamentation is almost always adapted to the character of the song, rarely ever used for its own sake, as is true of so much drawing-room music. I could quote countless examples of really beautiful songs of this character, but it is not necessary, for we all have a common heritage of folk-music, a priceless heritage I need scarcely add.

Folk-songs express, I have said, the feelings of the people singing them. And as different peoples have different emotional reactions we might expect that their expressions would differ. This is true, as a matter of fact, and more true probably in the case of folk-music than in any other field of art. No matter how much Irish folk-songs may differ among themselves, the difference is small as compared with the difference between any Irish folk-song and, let us say, a Russian. The Irish songs have a more or less common character, as the people who gave utterance to them have a common character. And the same thing is true of the Russian folk-music, and Scotch, and English, and so on. The Irish songs as a whole are probably the finest expressions of emotion of all. They have emotional depth, and at the same time emotional nobility. Yet this same people was capable of a rollicking type of

song. And when we consider the emotional make-up of the Irish we see there is no contradiction involved.

I have dwelt at sufficient length on the emotional side of folk-music. Their very expressiveness, however, is often due to the formal side of the songs. By the formal side, I mean the manner in which the melody is put together. Of practically all folk-songs you can say that they have a beginning and an end, and that there is always point to what is said in between. The melody, remember, was fashioned largely according to the words. But while in the case of Church music this procedure led to a sort of chant, in the case of secular music it led to strongly defined metre. For the poems employed were as a rule ballads, or similar verse material with well-defined structure. Consequently an examination of the folk-songs reveals a similarly well-defined structure. There are present the fundamental characteristics of any good work of art: a feeling of artistic unity at the same time that there is a sufficient variety of expression to sustain the interest.

Take the case of a melody like that to which Ben Jonson set the poem, "Drink to me only with thine eyes." Play this song over on the phonograph and you will recognize that it is divided into four equal parts. The first part gives the essential idea of the song. The second part is a literal repetition of the first. The effect of this repetition is to strengthen the original idea in the memory, so that it will not be forgotten. Then there is a third part of a different character which lends renewed interest to the song. But if the song stopped here there would be the feeling of lack of balance; it would be as if one were to stop in the middle of a stanza of poetry. And so for reinforcement of the original idea, and to give the whole song artistic unity and balance a fourth part is added, which again is a repetition of the first. This explanation makes it all seem very simple, yet much of the folk-music was centuries in arriving at a stage when we can call the results artistic. But once achieved these effects influenced the whole subsequent development of music as we shall soon see.

I have said that "Drink to me only with thine eyes" may be divided into four parts. Musicians, and my readers may as well begin to think of themselves as musicians right now, have a name for these "parts": they call them "phrases." To say that a phrase is a musical sentence is putting the matter concisely and fairly accurate. A phrase does more or less in music what a sentence does in language. It is not the smallest unit of music any more than a sentence is the smallest unit of language. But a phrase has in itself the element of completeness, and if you break off in the middle of it there is the opposite feeling of incompleteness. Some phrases, though, like the third one just referred to in "Drink to me only with thine eyes," seem to deny what I have said. The best analogy I can give is that this type of

phrase is a sort of musical question. A question is a grammatically complete sentence. But it demands an answer, and so the aforementioned musical phrase demands an answer.

There is a smaller subdivision of melody which has meaning by itself. The best analogy here is what is meant by a noun in language. If I say "Book," you get a picture of a definite object, even though you may want to know something more about the book: where it is, what someone is doing with it. The corresponding unit in music is called a motive. An excellent example is the first four notes of the first movement of Beethoven's Fifth Symphony. This small group has a tremendous amount of character, yet it is by no means a phrase or a melody. But it has such power that it recurs over and over again in the first movement, and even shows its face in the third and fourth movements of the Symphony in a slightly disguised attitude. Now unless you have heard this opening movement distinctly and remember it carefully, much of the point of the music is lost on you. The same thing is true of much orchestral or any other kind of music; that is one of the reasons why training is necessary to enable one to like symphonic masterpieces. To take a more familiar example, the first three notes of the Round, "Three Blind Mice" constitute a motive, and this motive is repeated over and over again in varying shapes. Later on in the song there is a new motive added, with a character of its own, and this, too is subjected to development.

Now let me repeat, that to enjoy the best music you must be constantly on the lookout for these things called motives. Now that you know what to look for, apply it constantly to your listening. As you play over a composition—a familiar one to start with—note any characteristic motive and see if you can follow its wanderings throughout the piece, and detect how, if at all, it changes its shape. With this added insight you will find your enjoyment immeasurably increased. You will find things in even the simplest pieces that you did not suspect to be there. And as with motives, so with phrases, which are really nothing more than a combination of motives. Sometimes the phrase consists of one motive plus one or more repetitions in different form of the same motive. Sometimes, though not very commonly, a single motive makes up an entire phrase.

I have discussed the origin and characteristics of folk-music, and have indicated how importantly they influence later music by giving composers the first lessons in design as an element of music. Now folk-music is what is known as homophonic music, that is music of one voice. By this is meant that the melody is the essential

thing, and if there is any accompaniment it is purely incidental. But the composers who influenced the course that music has taken in the last three centuries did not work from folk-music alone. Many of them, particularly the seventeenth century writers are more profoundly affected by the development that had been steadily going on in the Church. The music of the Church was originally, I have already said, non-harmonic. It consisted entirely of singing, and everyone sang the same tune; or at most there was doubling of voices an octave above or below the principal voice. The notion of harmony as we are so well aware of it did not begin to occur to these choristers until someone thought of the idea of having some of the voices sing at a distance away from the others in pitch. This interval in pitch was originally what is known as a fifth—the interval between the two opening notes of "Evening Star" from Wagner's "Tannhauser." Thus there were two "parts" singing together, with an effect often not pleasing to modern ears. But it was at all events a considerable step ahead of the old method. Gradually, other parts were added. It is not necessary to go into details as to how it all came about, but the result was music for many voices, each voice independent of the other and each being musically complete in itself.

This type of music is called polyphonic—or many voiced—music, and it is often very difficult for the uninitiated to appreciate. There is such an intricate web of voices in such choral music as that of Palestrina or Bach that the beginner often gives up in despair over ever hoping to enjoy it. Yet the listener can learn to like it just as he can learn to like music of an entirely different character, say, the Beethoven Fifth Symphony. The only difference is that polyphonic music requires more practice in listening, and more concentrated attention. Unfortunately the literature of the phonograph is very weak, especially for the more simple kind of polyphonic music, pieces of two or three voices. And so I cannot offer my reader advice here as to practising in listening to it. Besides, it is unnecessary at this stage. What I wish to impress the reader with is this new method of treatment, of which he may have been entirely unaware hitherto.

The great mainspring of the music of the polyphonic era of the sixteenth and seventeenth centuries was the Church, and consequently a great part of this music is choral. But men like Bach, the German, and Vivaldi, the Italian, and various others applied the same principles of voice treatment to instruments, which were, of course, entirely neglected by the Church, except for the organ. Music and the voice had pre-

Due to lack of space, the continuation of "Tchaikowsky's Biography and Recorded Works" by Dr. K. E. Britzius, is held over until next month.

viously been interwoven terms. But there was a very important development in the art of making violins and stringed instruments in general in Italy at this time. This art was carried to such a stage of perfection that the modern violin is practically identical with those of the great fiddle-makers of Cremona and surrounding Italian towns in the seventeenth century. Having a violin, the natural thing to do is to play it, and the question suggests itself: What? The natural answer of the composers of that period was to make music for instruments similar to music for the voice. As a natural result instrumental music came into existence, and it was all polyphonic.

But there was this important difference between the vocal music of the Church and the instrumental music which initiated it. Whereas the Church had carefully eschewed any dance rhythms as out of harmony with the service, and

as, in fact, a sort of invention of the Devil, the instrumental composers were at no such disadvantage. Since they were writing secular music, they might employ dance-rhythms or anything else they chose to employ. And so, combining the many-voiced music of Church chorales with the characteristics of the dance, which folk-music had previously employed, these composers, of whom Johann Sebastian Bach is the outstanding one—very likely the outstanding composer of all music—worked out a new form of music, the flower of which was the Suite. A Suite, in the sense in which these men used it, was a collection of pieces for instruments, all of them having a marked dance character, and having a unity as to key. This type of music reached marvellous heights of achievement before it gave way to the later symphonic type, and it is the latter which I shall treat in my next article.

(Continued in the next issue)

Is Your Favorite Work Recorded?

Contest Conducted by VORIES FISHER

THE average phonograph enthusiast has but a very inadequate idea of the difficulties to be overcome before a work can be recorded. The recording companies naturally must choose works which promise definite success, since the expense of hiring the orchestra and conductor, recording the work, pressing it, and finally, selling it, is so great that the companies cannot afford to make mistakes. There are many elements which enter into the choice of works to be done, other than those of its purely musical value.

Unfortunately, in the past, many laymen have been unaware of all these considerations affecting the companies and have written in demanding why such and such a work was not done. The companies, on their part unaware of the purely disinterested motives of the layman, have been prone to consider most enthusiasts impractical and have come to view most of their suggestions with undue suspicion.

Both states of mind are readily understandable. Both may be easily cured. The layman must be taught the practical difficulties confronting the companies before he can make suggestions which will be of real effect. It is to be hoped that this department may be of value in educating the enthusiast while at the same time acting as a sort of safety valve for his ideas. Here suggestions can be given considerate attention, the impractical ones weeded out and a summary made of the really valuable ones. It is in this way alone that the layman can actually accomplish anything in the way of having new works recorded.

For a few months it will be necessary to collect ideas and suggestions from our readers regarding works for which to vote. The three classifications outlined last month will be adhered

to for the present. When a suitable number of nominees can be gathered, voting will be begun.

This month space should be given to extracts from a long letter from an enthusiast who signs himself G. E. D. and who has some valuable ideas to offer.

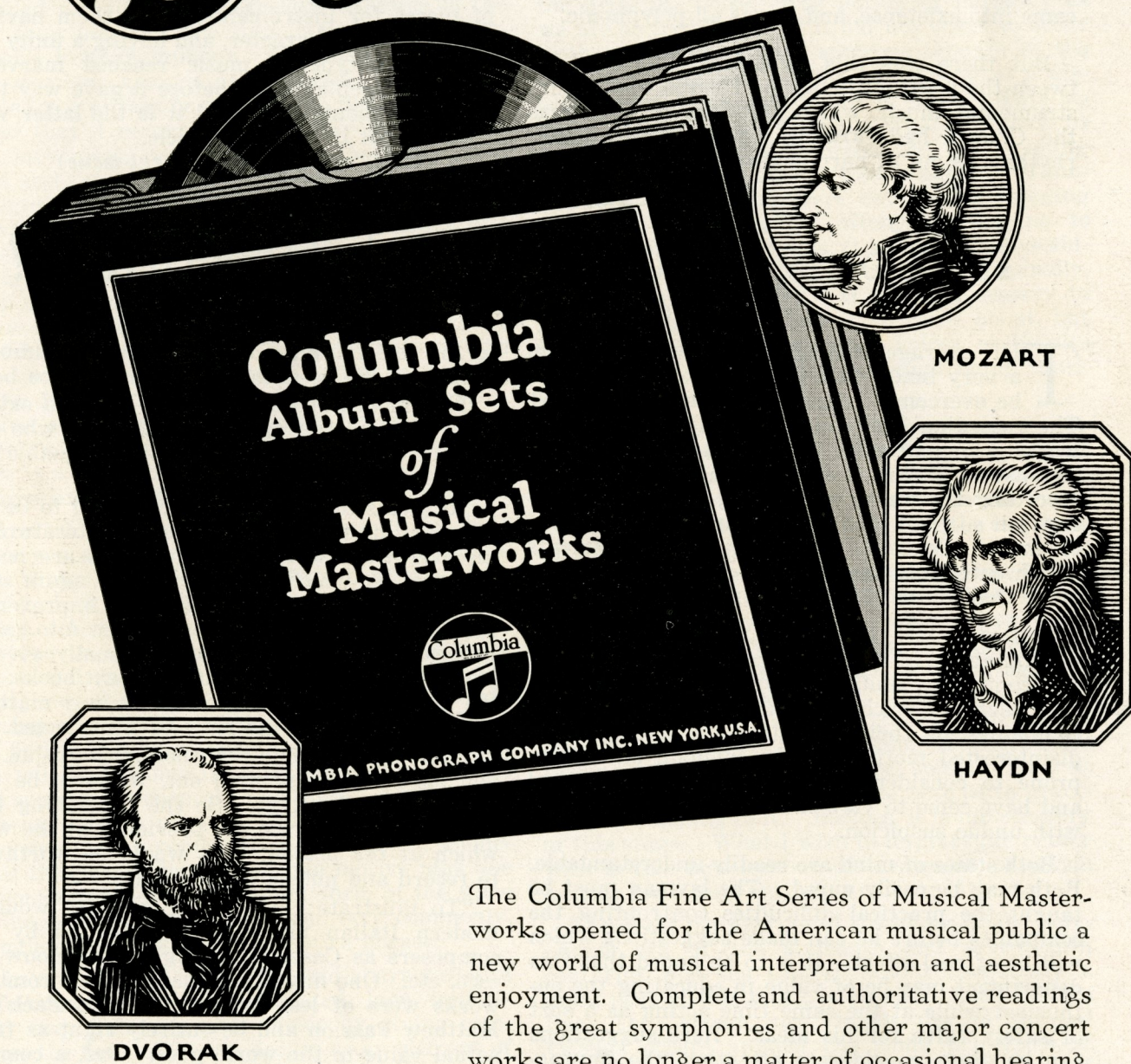
"It seems to me that the first thing to be done is to outline the standard musical literature and discover what works of importance are not yet recorded or which should be done again either for the sake of completeness or improvement. Musical literature should be divided into various natural divisions, such as are usually given in music histories and appreciation text books. Once the field is surveyed, it will be an easy matter to discover what sections have been neglected.

"But this is only the theoretical value. As you have rightly pointed out, we must be practical above all things. So the next thing to be done is to select from the previous list the works which *at the present time* would be worthwhile to record and put on the market.

"To illustrate: one of our sections would be modern Italian music, as represented by such composers as Casella, Respighi, Castelouw-Tedesco, etc. One might say that all their combined works were of less importance than Bach's St. Matthew Passion and be entirely right as far as actual value to the world goes. *But*, a complete recording of the St. Matthew Passion, desirable and as fine as that would be, would not be a wise or practicable undertaking for any American Company today, while, a recording of Casella's Rhapsody, Italia, or Respighi's brilliant Pines of Rome, if competently done by a good orchestra would be a good selling proposition. The latter work has aroused a great deal of popular atten-

(Continued on Page 122)

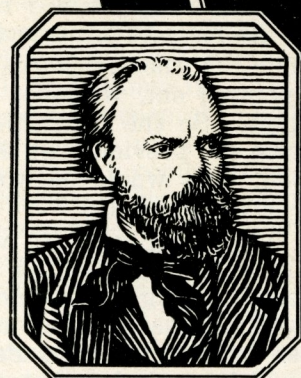
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NEW PROCESS Records



(Continued from Page 119)

tion and has been well advertised, while the former is of a character to be immediately successful, although it would have to be advertised a trifle more.

"You have wisely devoted one section of the contest to suggestions for works to be re-recorded, either because the present versions are unavailable in this country or because they are not adequate or complete. The companies have already shown considerable sagacity in choosing works to be re-recorded under the electrical process. I might suggest a few works which would be the most suitable to issue today. First, Rimsky-Korsakoff's *Scheherazade*, complete, done by a real virtuoso orchestra and conductor. I can think of no other work which would be of such value today. It has a wide-spread popularity, and its brilliance of orchestral coloring, the simplicity of its thematic material, and the glamor of its program and atmosphere should make an adequate recording immediately successful. The present Odeon recording is, from a musical point of view, worthy of all the fine things said about it in the first issue of the magazine. But an electrical recording which captures more of the drama and effect of the concert hall performance and a reading more dramatic, even sensational, is needed to make the work of appeal to a larger audience.

"Another work to re-record is the *Finlandia* of Sibelius. It has been done and done again, but as far as I know, never completely. Here again the electrical recording is necessary. In the same class are several other short orchestral pieces of great and deserved popularity. The *Sorcerer's Apprentice* by Dukas is the first that comes to mind. The old Victor version by Sir Landon Ronald and the Royal Albert Hall Orchestra has been withdrawn. Dukas' *La Peri* is less well known, but would make an effective recording; it has never been done before. Neither has Enesco's whirling, scintillating Roumanian Rhapsody No. 1, which would be an excellent choice by any company. Debussy's *Fetes* from the three Nocturnes has been done by H. M. V. in England, but needs the electrical process. Mr. Koussevitzky gives a remarkable performance of this piece with the Boston Symphony. Chabrier's *Espana* should be done again and done completely. There is a version conducted by Rhene-Baton for Vocalion in England which is

presumably complete, but whether it is electrical or not, I do not know. His less well known *Bourree Fantasque* is nearly as effective as the famous *Espana*.

"For the third part of the contest, that devoted to suggestions of any sort, I can only say that it will be a convenient safety-valve for all the 'wild' ideas capable of originating in the mind of a music lover or phonograph enthusiast. Let me start the ball rolling by naming a few of my own favorites. I should be eager to purchase records of them myself, but I know very well that as yet they could not be commercial successes. The great choral works of Bach will have to be done sometime, but it will be better to wait until choral recording has been more successfully accomplished. To make a long jump, Franck's *Organ Chorales* might be suggested. The second in B minor has been arranged for organ and orchestra by Mr. Wallace Goodrich and played at various Symphony concerts with considerable success. Delius' beautiful *Sea-Drift* after Walt Whitman's 'Out of the Cradle Endlessly Rocking' might be done someday. Then there are the moderns like Scriabin, Stravinsky, Prokofieff, etc. Ravel's 2nd *Daphnis et Chloe Suite* is a brilliant work and his song, *Asia*, for voice and orchestra a piece of richly opulent coloring. Mussorgsky's *Night on Bald Mountain* has been finely done (by Polydor), but the orchestral versions of his *Pictures* at an Exposition have not; neither have Borodin's 2nd Symphony, Rimsky-Korsakoff's *Sadko*, *Fairy Tale*, or any of the Symphonies of Sibelius. The list could be extended indefinitely.

"But let us concentrate first on works of undoubted appeal and effectiveness. Later on, the unusual can be attempted. For my own satisfaction, I intend to prepare some lists on the lines suggested near the beginning of this letter and if they are of any help to you, I shall be glad to let you use them."

Our thanks to "G. E. D."; his lists should be of value. Next month, some letters which have come in on the subject of piano records will be printed. Communications should be sent to Vories Fisher, 4928 Blackstone Ave., Chicago, Ill. Fraternal yours,

VORIES FISCHER,

Chairman Contest Committee.

Record Budgets

By ROBERT DONALDSON DARRELL

THE building up of a library of fine recorded music is not the work of chance or luck. To be done properly it should be done thoughtfully. The library that is developed systematically and which reflects a cultivated musical taste becomes invaluable in the course of a few years,

because it represents an authentic cross-section of the output of recordings, chosen according to the owner's individual likes and ideas. Just as a man is known by the company he keeps, he is known by the records he buys.

Many people, however, perhaps untrained

musically or just beginning to get interested in records, are all at sea when confronted with the lists issued each month. They may see one or two things they know they want, but for the rest, the great question is, "What shall I buy?" They desire to add to their record library regularly, but they are anxious to add records which will be of interest and value years later. If such people are not assisted in choosing their records, they will buy few or none, and their interest in the phonograph will wither up and die.

The suggestions offered below should be of value to all those who feel they need help in selecting records wisely. These budgets are of various sorts and should be followed according to the general tastes and ideas of the individual. They are in three main classes: for those who have five dollars a month to spend on records, for those who have ten, and for those who have fifteen. The classes are further subdivided according to tastes, always striving to secure variety even while specializing on one particular form. The piano record enthusiast has one list, the orchestral another, etc., each list the best possible grouping of the particular class of records issued in a given month and purchasable for a given sum.

These budgets are to be used in conjunction with the reviews of the separate works appearing in THE PHONOGRAPH MONTHLY REVIEW, as it will not be possible to go into details concerning the individual records. For conciseness, brief titles will be used and it will not be thought necessary always to give the composer's name. For full description, refer to the reviews or to the monthly supplements issued by the recording companies. Recordings thought by the reviewers to be of special merit or unusual interest will be marked with an asterisk (*). Abbreviations used: D12 for double-sided twelve-inch record; D10, double-sided ten-inch record; 2 D10s, two double-sided ten-inch records; 3D12s A1, three double-sided twelve-inch records complete in album.

OCTOBER ISSUES

\$5 GENERAL

*Valkyrie Fire Music (Coates—Symphony Orch.). Victor 9006—D12	\$1.50
*Pagliacci Prologue (Tibbett). Victor 6587—D12...	2.00
*Song of Gold and I was There (Russian Art Choir). Columbia 622D—D10	.75
Haida Troika and Stenka Rasin (A. & P. Gypsies). Brunswick 3105—D10	.75
	\$5.00

INSTRUMENTAL

Cavalleria Rusticana Intermezzo and Tales of Hoffman Barcarolle (Victor Concert Orch.). Victor 20011—D10	\$0.75
Only a Rose and Just a Cottage Small (Jacobsen—violinist). Columbia 125M—D10.....	.75
Polonaise A Flat (Chopin) and Marche Militaire (Schubert) (Godowsky—pianist). Brunswick 50078—D12	2.00
At Dawning and Andantino (Fritz Kreisler—violinist). Victor 1165—D10	1.50
	\$5.00

ORCHESTRAL

Strauss Waltzes (Stokowski—Philadelphia Symphony). Victor 6584—D12	\$2.00
Waiata Poi and Melodrama (Verbrugghen—Minneapolis Symphony. Brunswick 15117—D10.....	1.50
Faust Ballet Music (Wood—New Queen's Hall Orch.). Parts 1 and 2. Columbia 7112M—D12..	1.50
	\$5.00

CHAMBER MUSIC

*Debussy Quartet: 1st and 2nd Mvts (N. Y. String Quartet). Brunswick 20043—D12	\$1.00
Beethoven 'Cello Sonata (Salmond and Rumschisky). Columbia Masterworks Set No. 38—3 D12s A1..	4.50
	\$5.50

ORCHESTRAL

Parsival Klingsor's Magic Garden, Four Parts (Bruno Walter—Royal Philharmonic Orch.) Columbia 67190-1D—2 D12s	\$3.00
Strauss Waltzes (Stokowski—Philadelphia Symphony). Victor 6584—D1	2.00
	\$5.00

VOCAL

*Gretchen am Spinnrad and An die Musik (Roeseler—soprano)—Polydor 12784E—D12	\$1.50
*Pagliacci Prologue (Tibbett). Victor 6587—D12...	2.00
Erlkonig and Orpheus (Rehkemper—baritone). Polydor 12559—D12	1.50
	\$5.00

CHORAL

*Song of Gold and I was There (Russian Art Choir). Columbia 622D—D10	\$0.75
Men of Harlech and Rosy Dawn (Toronto Mendelssohn Choir). Brunswick 3247—D10.....	.75
Pilgrim and Anvil Choruses (Victor Choruses). Victor 20127—D10	.75
Bridal Chorus and Prelude Act III, Lohengrin (Coates—Symphony Orch. and chorus). Victor 9005—D12	1.50
Mah Lindy Lou and How dy do (Merrymakers Quartet). Brunswick 3154—D10.....	.75
*Breezin' Along and Moonlight on the Ganges (Revelers). Victor 20140—D10	.75
	\$5.25

OPERATIC

Aida: La fatal pietra (Rosa Ponselle and Martinnelli). Victor 3040—D10.....	\$2.00
Un bel di vedremo (Madam Butterfly) and Air des Bijoux (Faust, Edith Mason—soprano). Brunswick 50080—D12	2.00
Pilgrim and Anvil Choruses (Victor Choruses). Victor 20127—D10	.75
	\$4.75

WAGNERIAN

*Siegfried's Journey and Valkyrie Fire Music (Coates—Symphony Orch.). Victor 9006-7—2 D12s	\$3.00
Parsival: Klingsor's Garden (Walter—Royal Philharmonic). Four parts. Columbia 67190-1D—2 D12s	3.00
	\$6.00

GENERAL

*Schubert Unfinished Symphony (Wood—New Queen's Hall Orch.). Columbia Masterworks Set No. 41. 3 D12s A1.....	\$4.50
*Siegfried's Journey (Coates—Symphony Orch.). Victor 9007—D12	1.50
*Pagliacci Prologue (Tibbett). Victor 6587—D12...	2.00
Polonaise A Flat and Marche Militaire (Godowsky). Brunswick 50078—D12	2.00

\$10 PIANO

*Brahms Piano Sonata in F minor (Grainger). Columbia Masterworks Set No. 37—4 D12s A1.....	\$6.00
Beethoven: Moonlight Sonata (Harold Bauer). Victor 6591-2—2 D12s.....	4.00
	\$10.00

ORCHESTRAL

*Beethoven Symphony No. 1 (Weissman—Berlin State Opera Orch.). Odeon 5094—6 3 D12s A1..	\$4.50
Parsival: Klingsor's Garden (Walter—Royal Philharmonic). Four parts. Columbia 67190-1D—2 D12s	3.00
Strauss Waltzes (Stokowski—Philadelphia Symphony). Victor 6584—D12.....	2.00
	\$9.50

LIGHTER

Stars and Stripes Forever and Fairest of the Fair (Sousa Marches). Victor 20132—D10.....	\$0.75
*Spirituals and the Boll Weevil (Carl Sandburg). Victor 20135—D10	.75
Waiaata Poi and Melodrama (Verbrugghen—Minneapolis Symphony). Brunswick 15117—D10.....	1.50
Faust Ballet Music. Four Parts (Wood—New Queen's Hall Orch.). Columbia 7112-3M—2 D12s	3.00
Harp Solos (Salvi). Victor 4001—D10.....	1.00
Gypsy and Bedouin Love Songs (Richard Bonelli). Brunswick 10264—D12	1.00
Haida Troika and Stenka Rasin (A. & P. Gypsies). Brunswick 3105—D10	.75
Abide with Me and Nearer My God to Thee (Andrews—organist). Victor 20129—D10.....	.75
Rustle of Spring and Narcissus (Barth—pianist). Victor 20121—D10	.75
	\$10.25

VOCAL

*Pagliacci Prologue (Tibbett). Victor 6587—D12...	\$2.00
Un bel di vedremo and Air des Bijoux (Mason). Brunswick 50080—D12	2.00
Italian Street Songs (Riccardo Stracciari). Columbia 4035M—D10	1.25
*Spirituals and The Boll Weevil (Carl Sandburg). Victor 20135—D10	.75
No Night There and In the Garden (Marion Talley). Victor 1171—D10	1.50
Gypsy and Bedouin Love Songs (Bonelli). Brunswick 10264—D12	1.00
Der Wanderer and Aufenthalt (Brodersen). Homocord 12462C—D12	1.50
	\$10.00

CHAMBER MUSIC

*Schubert Death and the Maiden Quartet (London String Quartet). Columbia Masterworks Set No. 40—4 D12s A1.....	\$6.00
*Debussy Quartet, 1st and 2nd Mvts. (N. Y. String Quartet). Brunswick 20043—D12.....	1.00
Chopin: Nocturne in E Flat and Prelude (Casals—cellist). Victor 6589—D12.....	2.00
Harp Solos (Salvi). Victor 4001—D10.....	1.00
	\$10.00

ORCHESTRAL

*Siegfried's Journey (Coates and Symphony Orch.). Victor 9007—D12	\$1.50
Lohengrin: Bridal Chorus and Prelude Act III (Coates—Symphony Orch. and Chorus). Victor 9005—D12	1.50
Waiaata Poi and Melodrama (Verbrugghen—Minneapolis). Brunswick 15117—D10.....	1.50
Faust Ballet Music (Wood—New Queen's Hall Orch.). Columbia 7112-3M—2 D12s.....	3.00
Strauss Waltzes (Stokowski—Philadelphia Symphony). Victor 6584—D12	2.00
	\$9.50

GENERAL

*Beethoven Symphony No. 2 (Weissmann and Berlin State Opera Orch.). Odeon 5097-5100—4 D12s A1	\$6.00
*Pagliacci Prologue (Tibbett). Victor 6587—D12...	2.00
Polonaise A Flat and Marche Militaire (Godowsky). Brunswick 50078—D12	2.00
	\$10.00

ORCHESTRAL

*Siegfried's Journey and Valkyrie Fire Music (Coates—Symphony Orch.). Victor 9006-7—2 D12s	\$3.00
Parsival: Klingsor's Garden, Four Parts (Walter—Royal Philharmonic). Columbia 67190-1D—2 D12s	3.00
*Beethoven Symphony No. 1 (Weissmann—Berlin State Opera Orch.). Odeon 5094-6—3 D12s A1..	4.50
*Schubert Unfinished Symphony (Wood—New Queen's Hall Orch.). Columbia Masterworks Set No. 41. 3 D12s.....	4.50
	\$15.00

INSTRUMENTAL

*Schubert Death and the Maiden Quartet (London String Quartet). Columbia Masterworks Set No. 40. 4 D12s	\$6.00
*Beethoven Moonlight Sonata (Bauer). Victor 6591-2 2 D12s	4.00
*Debussy Quartet, 1st and 3rd Mvts. (N. Y. Quartet). Brunswick 20043—D12	1.00
Nocturne and Prelude (Casals—cellist). Victor 6589—D12	2.00
Polonaise A Flat and Marche Militaire (Godowsky). Brunswick 50078—D12	2.00
	\$15.00

VOCAL

Aida: Last Scene (Rosa Ponselle and Martinelli). Victor 3040-1—2 D12s.....	\$4.00
Arias from Madam Butterfly and Faust (Edith Mason). Brunswick 50080—D12.....	2.00
Schubert Songs (Roeseler and Dux). Polydor 12784E, 10732Q—2 D12s.....	2.75
Gypsy and Bedouin Love Songs (Bonelli). Brunswick 10264—D12	1.00
Italian Street Songs (Stracciari). Columbia 4035M—D10	1.25
*Pagliacci Prologue (Tibbett). Victor 6587—D12...	2.00
No Night There and In the Garden (Marion Talley). Victor 1171—D10	1.50
*Spirituals and the Boll Weevil (Carl Sandburg). Victor 20135—D10	.75
	\$15.25

Other lists may be made as desired by combining those above. It is a fascinating study to work out combinations that will be interesting and inclusive. Each individual will naturally have his own ideas; these budgets are offered merely as suggestions.

Since the physician is often asked if he takes the medicine he prescribes, it might be well to add the compiler's personal budget of records he actually bought himself.

*Siegfried's Journey and Valkyrie Fire Music (Coates). Victor 9006-7.....	\$3.00
*Brahms Piano Sonata F Minor (Grainger). Columbia Masterworks Set No. 37.....	6.00
*Gretchen am Spinnrad and An die Musik (Roeseler). Polydor 12784E.....	1.50
Kreuzzug and Immer Leiser wird mein Schlummer (Olszewska—contralto). Polydor 10774T.....	1.50
	\$12.00

Apologies must be offered to the Edison Company for the inability to include any of their records in the October issue. This will be remedied next month and the Edisons take their place. We wish to be as fair and impartial to each company as possible.

Later, budgets of dance, popular, and foreign recordings will be prepared by Mr. Forrest. The above lists are merely a beginning. Suggestions or personal budgets will be gratefully received from our readers.



MR. FRANK DORIAN
Assistant to the President, Columbia Phonograph
Company, Inc.

MR. FRANK DORIAN has had a long and distinguished career with the Columbia Phonograph Company, joining the staff in 1889, a few months after the Company started in business, as secretary to the President (E. D. Easton, the founder, who remained the President until his death in 1915). After filling several

positions of increasing importance, he was made General Manager in 1896. He relinquished this position in the latter part of 1897 to go to Europe to establish Columbia's business there. The first branch was opened in Paris in that year, followed during the next few years by branches in Berlin, Vienna, Milan, St. Petersburg, Warsaw, and other cities. The European headquarters were moved from Paris to London in 1900.

Mr. Dorian remained in Europe twelve years, during which time the Columbia business there grew to such proportions that two factories and twelve distributing branches were required to handle it. In 1909 he returned to the United States, taking management of the recording department for several months. In 1910, because of his long experience in sales promotion work, he was invited to take over the development of the Dictaphone division, which up to that time had made little progress. He served as General Manager of the Dictaphone from 1910 to 1918, making it an important and profitable factor in Columbia business. He relinquished this position in the latter part of 1918 to return to the musical field, serving as Manager of the Seattle Branch until April 30, 1920, on which date he voluntarily resigned from Columbia service, severing a connection that had existed for over thirty years, to enjoy much needed rest.

Mr. Dorian returned to active business life in 1921 and spent the ensuing five years in various lines, most of the time radio, rejoining the Columbia staff January 1, 1926, as Assistant to the President.

His genial personality and outstanding qualifications have won him a host of friends and admirers. Of deep musical inclinations himself, he has done much to forward the cause of fine recorded music, his hearty co-operation always being ready for the Gramophone Society movement and every other worthy cause.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH REVIEW, 64 Hyde Park Avenue, Boston, Mass.

Editor, PHONOGRAPH MONTHLY REVIEW:

In the course of collecting I have managed to secure, up to the present date 36 symphonies, with 3 exceptions, absolutely complete recordings. It is a great and marvellously instructive pleasure, to follow these through with their individual musical scores. These are always obtainable in the Philharmonia or the Eulenberg series, and they add so much to the appreciation and enjoyment of the music. The following paper will simply be a catalogue raisonnée of these works.

Up to the present time 5 symphonies, by the father of the symphony, Haydn, have been published. No. 6, in G-ma., "Paukenschlag," the "Surprise," so named from a forte chord in the 2nd movement, which was supposed to make sleepy auditors "sit up and take notice," has 3 or 4 renditions. It is not a great symphony, my particular set,—Parlophone—is adequately done. The Polydor Co. have it also, and with one exception I prefer Polydor recordings, of almost all symphonic works obtainable. No. 11, "Militar," was published many years ago by the Victor Co. (Concert Orches-

tra) with the opening slow introduction omitted, otherwise complete. The strings and reeds, even in these days of electric recording, come out well. In later Victor lists something would seem to have happened to one of the records, and I suppose by this time it has ceased to be. This is the only recording of this symphony I have met with. Next follows No. 13, in G-ma., misnumbered on my Polydor records, and in the earlier Polydor lists as No. 88. This, to me, is the most beautiful of the available Haydn symphonies (Polydor 69726 8. 3ds). No. 16, also in G-ma., the "Oxford," the piece of music Haydn played at that University, when he had the degree of Doctor of Music conferred on him, every new recipient having to present a composition of his own, comes next to No. 13 in my estimation (Pol. 6973-5). Lastly we have the unusual "Abschied," No. 18, in F-sh., mi. (Pol. 65872-4). In 1772 Haydn and his band of musicians were detained at the court of his patron Prince Esterhazy; as a gentle hint that they wished to return to their families, in the last movement, the performers, one by one, blew out their candles, and retired from their music stands, the last few bars of the movement being played by 2 violins only. The Prince asked the reason for this strange innovation,

and on hearing it granted the desired holiday. The 3 Mozart Symphonies, ordinarily played, are all well recorded. For the No. 39, in E-fl., my records are 67018-20D. in the beautiful Columbia Masterworks series. There has been recent electric recording of this work. I propose to refer to the old method versus the new at the end of this paper. The G-mi., has also been made over. In the HMV records of the "Jupiter," Coates has been criticized for hurrying the tempo in the last movement, but the whole of the records are finely done.

The Beethoven Symphonies are easily summarized. You can make no mistake in choosing Polydors from I to VI. I confess I still cling to my old Berlin Philharmonic Orchestra with Nikisch conducting, for the 5th. These records may be obtained from the Victor Co., as they are catalogued in the Historical Section of the HMV Catalogue. I question if the 7th has ever been absolutely completely recorded. Columbia's is the only series in 9 records (4½ds) Weingartner. Even in this recording, in the Scherzo, (Philharmonia edition, p. 101), there is an omission of recapitulation to p. 112, bar 440. As the 10th side is taken up with a very meaningless fragment of Weingartner's, this omission might just as well not have occurred. My 8th is also a Columbia (Weingartner), but I have no doubt the Polydor is equally satisfactory. The recordings of the 9th (Choral) Symphony have been interesting. The earliest I recollect was the HMV, with the choral part in English, and the 'cello part in the introduction of the 4th movement, done by tubas; it has long since gone into the discard. This is the one Beethoven Symphony recording by the Polydor Co. I did not feel satisfied with; it seemed to me "thin." The new electric Columbia is satisfactory up to the choral section—here it hopelessly subsides. This part should never be sung in English; we miss the "Tochter aus Elysium" too much. The 9th I chose was the Parlophone supplemented by 2 additional records—the introduction to the 4th movement was omitted—supplied very well by the corresponding record in the Polydor version. Again, a short orchestral section, Bars 452-542, are missing in the Parlophone version, supplied by the Polydor records also. By this means a complete symphony is attained. The Polydor Vocal section is the best we have yet, and is in German, easily followed with the score.

The 3 Tschaiakowsky symphonies are all recorded. I prefer the HMV records, the 4th and 6th conducted by Landon Ronald, the 5th by Coates. The 4th is one of the early microphone recordings, and is very uneven, the 1st pizzicato in the 3rd movement being especially weak, the 2nd pizzicato, singularly enough, is better. I shall have more to say respecting these records when I touch on electrical recording; we are glad to get the 4th symphony, under any conditions, as it is seldom played. Brahms 1st and 2nd are recorded respectively by Columbia (Weingartner), and HMV (Ronald). Both are excellent.

Passing to miscellaneous composers, the following works are available. No. 8 in B-mi. (unfinished), Schubert. There are many recordings. I prefer the Victor, Stokowski. No. 4, in A-ma. (Italian) Mendelssohn, recorded by the English Vocalion Co. No. 5, in E-mi. (New World) Dvorak. An excellent recording under Harty (Col), and a new electric Victor. Cesar Franck's D-mi. (Col. Sir H. J. Wood), very well done, but I am sending for the French Victor Pasdeloup Orchestra of this symphony to compare the recording. "Fantastique," Berlioz,—we now have 2 recordings, HMV and Columbia. The latter has been much praised. I have the former (old recording) and like it immensely. I must say a word for Schumann's 1 and 2, Polydor records, charming works, especially the "chorale" at the end of 2. These one seldom hears at concerts, and they are worth getting. No. 4, which has now been issued complete, by the Polydor Co. I do not care for. Lalo's "Espagnole" (Col.) is essentially a concerto. A great piece of recording is the No. 7, Bruckner (Polydor, 7ds), with its superb Adagio dedicated to Wagner's memory. An even greater attainment is Mahler's No. 2, "Resurrection," (Polydor, 11ds). Especially beautiful is the contralto solo in the 4th movement, and the solo's and chorus in the 5th come out remarkably well. Richard Strauss' "Alpensinfonie," Polydor, which has been recently played in Boston, I believe, is also very interesting: there are a few minor cuts in it, but they are hardly noticeable.

Finally passing to modern English composers. I can commend No. 2, in E-fl., Elgar, HMV, which especially demonstrates his wonderful use of the brass, and R. Vaughan

Williams' "London" symphony, a beautiful work, only if you get it, procure Coates' "programme" of the music, as the one supplied in the album by the Columbia Company, is very poor after Coates' description. The only other modern work I recall is Dr. McEwen's "Solway" symphony (English Vocalion, 3ds). This certainly gives the atmosphere of that historic firth, and was an interesting thing to publish, but I imagine the company did not profit by it.

What symphonies do we need to make our list complete? Very few. Brahms, 3 and 4, Schubert C-ma., Mendelssohn's Scotch, and that charming little work, Goldmark's "Rustic Wedding" symphony, of which we have only 2 (1ds) isolated records. (Victor.)

In conclusion a word or two on my experience with the new records. First of all, the Tschaiakowsky 4th—I had played it 6 times using a soft tone Victor steel needle, the 7th the needle stayed in one groove, in 2 records eventually ruining them. I had a similar experience with that superb set of records, Columbia, Sonata in A ma.; Brahms, only this time the playing with the steel needle ruined the 1st record, the 1st time off. Since then I have used fibre successfully for these records. Fibre will not carry every record however. Take the Dvorak's "Carneval," recently issued by the Victor Co.; knowing it to be an electric, I put on my fibre needle. No fibre needle I had would carry through the 1st record, the opening has too much volume in it. A soft tone tungsten was found to be successful, though how long the record will last I do not know. They are having the same trouble in England. In answer to some of my enquiries on this subject addressed to the "Gramophone," the editor very kindly sent me a letter from one of his expert contributors, Mr. P. Wilson. He writes—"Everyone that I know is complaining that the new recording will not stand up to steel needles, whilst fibres incontinently break down. . . . The new records are much more heavily scored than the old ones. The new system enables the Companies to get much greater volume, and many more overtones than formerly. To do this the grooves have had to be made shallower, and at places the walls are very thin indeed. The recording of additional overtones (up to 5000 frequency), has also made the grooves more indented, some of them resemble a cross cut saw in outline. No existing soundbox that I know is sufficiently flexible to follow these twists and turns in comfort, with the result that a steel needle will cut through the walls, rather than go round, and a fibre will break down." Another English correspondent writes me it is getting to be a pretty serious matter—the Companies issue the new records, but at present seem to give little heed to their lasting properties, that with the cheaper records perhaps this does not so much matter, but with symphonies and extended works costing \$6 or \$8, replacement is an expensive condition. Latterly I seem to have better luck using soft tone tungsten needles, with always the invaluable "lifebelt" on my machine. This gives greater flexibility, and also brings out the high and low tones in a remarkable manner, and imparts a general mellowness to the whole record.

F. H. MEAD.

San Diego, Calif.

EDITOR'S NOTE.

The above letter from Dr. F. H. Mead of San Diego, California, was accompanied by a note to the effect that the writer had heard from a friend of ours that we were short of material and that he was glad to help us out by sending in a paper on "Available Symphonies." Dr. Mead was incorrectly informed that we were in any way short of material; in fact, our chief difficulty lies in wisely selecting from the material that is offered us. But that is beside the point. When such a well-known enthusiast as Dr. Mead writes to us, we are always glad to hear what he has to say, particularly when his letter raises such an interesting and valuable subject as that of the comparative worth of Symphony Recordings.

His letter gives us the opportunity to print some of our findings and ideas, derived from a study to which the whole staff has devoted much spare time lately. (And by "spare time" we mean anytime after eleven P. M., every night without overtime—business department please take notice!) The following findings, we must inform Dr. Mead, are not one person's opinion, but the result of hours and hours of study and the combined opinion not only of the staff, but

also of the guests who favor us with their presence at the Studio. Many delightful evenings between issues and after the regular routine work have been spent on this fascinating subject and we feel that the study we have made has been of true worth to all of us and that our findings may be of equal worth to others.

To begin with, Dr. Mead states he has thirty-six symphonies which, with three exceptions, are absolutely complete. We must immediately quarrel with his inclusion of Lalo's *Symphonie Espagnol* and the so-called "Alpine Symphonie" of Strauss. The first, as stated in the paper, is "essentially a concerto," while the second is a tone-poem and not a true symphony.

Three of the symphonies on the Doctor's list are not in the Studio Library at present: Mendelssohn's *Italian Symphony*, McEwen's *Solway*, and Haydn's *Military Symphony*. The first two have been ordered, but part of the third has long since been unobtainable.

The Symphonies in the Studio Library with the number of versions in parentheses are as follows:

Beethoven I (2), II (2), III (3), IV (2), V (6), VII (3), VIII (3), IX (4).

Haydn *Surprise* (3), #88, *Abschied*, and *Oxford* 1 each.

Mozart *E Flat* (3), *Jupiter* (2), *G Minor* and *D Major* 1 each. (The last has just been issued by Columbia.)

Tchaikowsky IV (1), V (1), VI (3).

Schumann I, II, and IV, one each.

Brahms I (2), II (1).

Schubert *Unfinished* (4).

Dvorak *From the New World* (3).

Berlioz *Fantastic* (2).

Mahler II, Elgar II, Bruckner VII, Vaughn Williams *London*, and Franck *D Minor*, one each.

Total, 33 symphonies ranging from 1 to 6 versions.

It may be seen that the Studio Library possesses an advantage accorded to few laymen, that of many versions of the same works. These different versions allow valuable comparisons to be made, a fascinating and most enlightening study in itself. We have no wish to be dogmatic, but as our findings differ considerably from those of Dr. Mead and since we feel them well-considered and founded, we wish to pass them along to our readers, most of whom do not have the opportunity to examine the different versions of recorded symphonies by themselves.

Our estimation of the Beethoven recorded symphonies varies widely from Dr. Mead's. The first four are decidedly best in the Odeon versions. We have carefully compared the Odeon and Polydor recordings, but our unanimous vote goes to the former. The Fifth Symphony presents a real problem. No one version can be said to be completely satisfactory. After considerable investigation and debate we have made a composite version at the Studio which we feel includes the best performances of each movement. The first movement is Polydor (Seidler-Winkler); the second a toss-up between Odeon and Polydor, with honors barely going to the former; the Scherzo is easily Columbia (Wood), and the last just as easily Toscanini's for Victor. A strange combination, to be sure, but a most effective one. The Sixth is easily Odeon's. The Seventh presents another problem. Contrary to Dr. Mead's impression, it has been completely recorded. The other evening we carefully followed the Odeon version through with the score and found nothing omitted; even the repeats were in many cases observed. However, Dr. Morike is far from his best in this symphony and the mutilated version by Coates for Victor is to be preferred, since the Columbia version is not very good—we look anxiously forward to its replacement by another recording truly worthy of inclusion in the splendid Masterworks List. The new electrical version conducted by Strauss for Polydor has not yet reached us. Going on to the Eighth we again must choose the Odeon; the Columbia is better in many respects, but marred by blastings. The Polydor can hardly be considered. Our findings on the Ninth were incorporated in the

review in the October issue by M. S. Since that time the Victor (Coates) version has come in. We put it second to the Columbia. We agree with Dr. Mead that the Polydor Vocal section is the best.

Opinion at the Studio varies on the worth of the new Polydor (Strauss) *E Flat Symphony* of Mozart. It is also a toss-up between the Victor (Coates) *Jupiter* and that of Polydor. Both are very fine.

The Haydn *Surprise Symphony* is best in the Odeon version, although even that is inferior to a very old recording made by "The Odeon Full String Orchestra" many years ago, and of which we possess only the first movement in the Antique Section of our Library. Dr. Mead's words on the beauty of the so-called No. 88 for Polydor are well chosen. To us also it is the most beautiful of the available Haydn Symphonies, although the second and fourth movements of the Oxford are not far behind.

Brahms' First is by far best in the splendid Polydor version conducted by Oscar Fried. It is in one less part than the Columbia, but when followed with the score dispelled our fears that any cuts had been made. It is strange that Dr. Mead, who seems to prefer the inferior Polydor versions of the Beethoven Symphonies, is unaware of the beauties of the Polydor versions of Brahms' First and Mozart's *Jupiter*. We cannot agree with his statement that the Columbia version of the Brahms First is excellent. To us, this recording and that of Beethoven's Seventh are the only two of the Columbia Masterworks Library which might well be withdrawn and replaced by versions more worthy of the other truly excellent recordings in the Masterworks Sets.

Tchaikowsky's Sixth is at its best in the superlatively fine Odeon version. This is another case where Dr. Mead seems to have passed up Odeon entirely. Familiarity with this recording must immediately convince him of its superiority to the other versions. We too are dubious about the value of the H. M. V. Fourth, however. What a pity there is not a complete version of the excellence of the old Boston Symphony (Muck) recording of the last movement for Victor!

For remarks on the *Unfinished Symphony* of Schubert, we refer to the review of the Columbia version by M. S. in the November issue.

The *New World Symphony* of Dvorak is done with exceeding brilliance by Stokowski, but the old Columbia version is more authentically Dvorak.

Berlioz' *Symphonie Fantastique* we prefer in the Columbia electrical version, although the little-known Parlophone version is also excellent. What is probably the only copy of this in the United States is now owned by Mr. Vories Fisher; it formerly was in the Studio Library. The H. M. V. version conducted by Rhene-Baton is very good for an old process recording.

This covers most of the comparative versions. We have not dealt with those works existing in one version or with the worth of the many separate single movements done in addition to the complete versions. Perhaps these may be discussed at some other time.

In conclusion we repeat that we have no desire to be dogmatic; a note like this is merely an exchange of ideas and findings based on study and observation. This magazine is intended to be just such a clearing house for ideas and findings. But to be of real value, such findings should be based on the study of all the material available, in so far as is possible. The opportunities at the Studio for comparison are probably almost unequalled, so study there can accomplish very valuable and enlightening results.

We are grateful to Dr. Mead for raising these interesting points. We are leaving those in regard to electrical recordings, and their inability to stand up, for a later date, until we shall have completed some tests and experiments now in progress. We should appreciate having Dr. Mead or some other well-informed reader write in about available concertos or tone-poems. Discussion and the interchange of ideas cannot but be of the greatest help and interest to everybody concerned.

Editor, PHONOGRAPH MONTHLY REVIEW:

I have just finished reading the first number of THE PHONOGRAPH REVIEW, and am delighted that such a publication has come into existence. Enclosed is check for a yearly subscription.

As a teacher of Music Appreciation, I have often wondered if phonograph companies really knew what we need the most for the schoolroom. Teachers have needed some medium of communication that their wants might become known.

I am enclosing a list of compositions which should be recorded, hoping that you will give it publicity and that phonograph companies will take notice.

First of all, we need more things from MacDowell. We keep crying about the lack of consideration given to American composers. MacDowell, who is our pride, has had only two or three of the smallest and unimportant compositions recorded. Let us have the best of his piano lyrics:

Bre'r Rabbit, "1620," March Wind, The Eagle, Wandering Iceberg, The Sea, From an Indian Lodge (piano, *not* orchestra). From orchestral suite, "Woodland Scenes," Opus 42, the following:

In a Haunted Forest, Summer Idyl, In October, Forest Spirits.

We need the suite from "Hansel and Gretel."

Prelude, "Susie, Little Susie" (folk song), Witches Dance, The Sleep Fairy, The Old Witch.

Badly needed is a twelve-inch record with divisions separating motives, or short excerpts, from "Valkyrie." The following would enable the teacher to tell the story and use important illustrations:

Rhine maidens, Rhinegold, Walhalla, Siegfried's Call, The Dragon, The Dwarfs, Mime's Complaint, The Giants, Slumber motive, Fire motive, Ride of Valkyrs, War Cry of Brunnhilde, Close of "Magic Fire Spell."

Much as we appreciate the complete recording of symphonies, overtures, tone poems, and the like, we really need for the school classes versions which are abridged to one side of a twelve-inch record. The school program is too brief to admit of a lengthy playing of a single composition. One can get essentials in twelve-inch recording of, say, the "Flying Dutchman" Overture; Procession of Knights of the Grail, from "Parsifal"; "Fingal's Cave" Overture; "Spinning Wheel of Omphale"; "Sorcerer's Apprentice"; "Largo" from "New World" Symphony, and in fact most all movements of symphonies. Certain individuals and conservatory classes in Music Appreciation may require complete versions of the masterpieces, but the largest classes in the world are those in the schoolroom. It really seems most important that they have first consideration.

We are doing an important educational work in St. Louis this year, centering thought upon the next generation, who should have taste for better music and logically become supporters of our symphony orchestra.

We give three series of concerts to the young people of public, private and parochial schools. The basis of study this year is the First Symphony of Beethoven, one movement being played on each of the first four programs. We are using the Odeon recording, it having the complete Symphony ready for our use.

We are also correlating the eye and ear by use of lantern slides in connection with programmed numbers. The following is a copy of our first program:

1. Mendelssohn
Wedding March, from "Midsummer Night's Dream"
2. Beethoven.....Symphony No. 1. First Movement
3. Lantern Slides showing
 - (1) Pictures of Beethoven
 - (2) History of the Flute
4. Chaminade.....Concertstueck for Flute and Orchestra
Flute Solo—John Kiburz

5. Beethoven...Creation's Hymn ("The Heavens Resound")
(Sung by the entire audience)

6. Moszkowski.....Malaguena (Spanish Dance)

I enclose also a copy of the bulletin which goes to every school one month before each concert. We do all we can to encourage familiarity with the musical numbers before the program is given.

By this time you will realize how anxious we are about the recordings of every company, and how naturally it follows that the individual schools (more than one hundred in this one city) are dependent upon the phonographic output.

With all good wishes for a prosperous year for THE PHONOGRAPH REVIEW, I am,

Very truly yours,

(Mrs.) AGNES M. FRYBERGER,

Educational Director, St. Louis Symphony Orchestra.

Editor, PHONOGRAPH MONTHLY REVIEW:

On reading in the November issue Mr. Bucholz's account of his record filing system and the description of the one in use at the Studio (the effectiveness of which I can testify to), it occurred to me that a brief description of the scheme I am using for some 700 records might interest some readers.

The records themselves are filed in albums, without much attempt at classification (owing to limited space conditions), and the albums given consecutive numbers. The system of indexing is modelled after library book cataloguing, using 3" by 5" cards in a box or tray, in three groups by "title," "performer," "composer." As an example, Beethoven's "Moonlight" Sonata on being added to the collection is put in Album # 25. At the top of one card is written (or better, typed): Sonata, Opus 27, #2, "Moonlight." (Beethoven) and below on the next line, (album) 25, 2-12" (Victor) (electric) Complete, Harold Bauer. This card is then filed in its alphabetic place in the "title" group in the card-tray. It gives full information as to the title, composer, performer, maker, size, and location on the "shelf."

A second card has written at the top: Bauer, Harold (pianist) and below, Sonata, Opus 27, #2, (Beethoven), and is filed alphabetically in the "performer" section of the tray. If a card has already been made for another recording by Bauer, the "Moonlight" Sonata entry is simply added.

At the top of a third card is written: Beethoven, L. van, and below the Sonata, "Moonlight" (Bauer) and the card is filed in the "composer" section of the tray.

In making the title entries, the significant form word (symphony, sonata, waltz, etc.), is put first so as to group works of the same form together in the tray. In addition, there is a set of cards (filed separately) which lists the performers of different classes (orchestras, pianists, violinists, etc.) and tells which ones are represented in the record collections. (Under orchestras would be: Boston, Chicago, Royal Albert Hall, etc.).

This index answers almost every question that can be asked about the collection, as, "Have you . . . and where is it to be found?" "What recordings of Bauer do you own?" "What works of Beethoven?" "What symphonies?" "What overtures?" "Recordings by what violinists?" Etc.

This scheme sounds a trifle complicated in the telling, but really is quite simple in practice. A surprisingly short time is required to make the entries for the records as they are acquired, and the resulting completeness is well worth the trouble taken. The system is capable of indefinite expansion and always is complete, simple, and effective.

GEORGE S. MAYNARD.

Boston, Mass.

Editor, PHONOGRAPH MONTHLY REVIEW:

Please accept my congratulations on your first number. You have a huge field and a great task before you. May you receive all the support you deserve, both from the public and the trade, and may you do as much for music in this country as has already been achieved by your English contemporary, The Gramophone, in that country.

Maybe, I shall venture some detail of criticism upon you occasionally, but now is not the time. I know you will understand that I shall only do so in order to help you a little towards your splendid ends.

With all good wishes,
I am

Yours very truly,
HORACE MIDDLETON.

Editor, PHONOGRAPH MONTHLY REVIEW:

It was my good fortune to see a copy of your magazine yesterday, and was delighted to find that such a needed work was available. I know nothing of the theory of music, but I love the beauty, and am hungry for the best. Have a Parratrope, and am collecting a library of the Works of the Great Masters. Have the Ninth Symphony, and it is a joy.

I want The Phonograph Monthly Review, beginning with Vol. 1, No. 1, as I want to place these all in our Public Library, and will ask the librarian to make notice of it each month in our daily papers, as it is sure to do a good work for music.

Thank you for my share of the good you will do for us. My address is above.

Yours very truly,
(MRS.) EMMA E. COOLEY.

Editor, PHONOGRAPH MONTHLY REVIEW:

This is to acknowledge, although belatedly, the receipt of the "Phonograph Monthly Review" and to tell you how valuable I think your magazine should prove in its particular field. Too little attention has been given to the ever-increasing release of musically worthwhile orchestral records. Undoubtedly such records are an important cultural agency, and the discussion of them in the pages of your review is both stimulating and provocative.

With best wishes for your success, believe me,

Faithfully yours,
WARREN STOREY SMITH.

Phonograph Activities

We have been privileged to see a copy of a splendid program given at a phonograph concert at Brown University, Providence, R. I., Oct. 23 and 24, by Professor R. C. Archibald. Professor Archibald is a phonograph enthusiast of great experience and far-ranging tastes. The program reprinted below is admirably balanced and complete and well deserves careful study and emulation.

- Orchestra—Symphony, "From the New World"; 1st Movement and first part of the Largo.....*Dvorak*
Philadelphia Symphony Orchestra (Stokowski)
- Chorus and Orchestra—Lohengrin, Bridal Chorus..*Wagner*
Chorus and Symphony Orchestra (Coates)
- *Cello—Prelude (Rain-Drop)*Chopin-Sieviking*
Pablo Casals
- Voice—Pagliacci, Prologue*Leoncavallo*
Lawrence Tibbett
- Birds—Songs*Canary-Finch*
Canary-Finch
- String Quartet—D minor (Death and the Maiden).*Schubert*
Andante con Moto
London String Quartet
- Orchestra—Woodland Sketches:
(a) To a Wild Rose, (b) To a Water Lily..*MacDowell*
Chicago Symphony Orchestra (Stock)
- Piano—Moonlight Sonata, Adagio sostenuto and Presto agitato*Beethoven*
Harold Bauer

- Viola—An Old Irish Air.....*Arranged by Tertis*
Lionel Tertis
- Chorus—(a) Bells of St. Mary's.....*Furber-Adams*
(b) Autumn Sea*Baker-Gericke*
Associated Glee Clubs of America (1000 men)
- Orchestra—Symphony in E flat major, 1st movement *Mozart*
Orchestra of the Berlin State Opera (Strauss)
- Violin—(a) Rose Marie, Indian Love Call
Karback-Hammerstein-Friml
(b) Andantino*Lemare-Saenger*
Fritz Kreisler
- Orchestra—Flight of the Bumble-Bee....*Rimsky-Korsakov*
Chicago Symphony Orchestra (Stock)
- Voice—Sometimes I feel like a Motherless Child
Negro Spiritual
Paul Robeson
- Orchestra—Valkyrie, Fire Music.....*Wagner*
Symphony Orchestra (Coates)

We hope to see more programs of music of this calibre being given in connection with the music courses in the American colleges and conservatories. There are countless fine records which may be put to invaluable use in appreciation courses. And no better way to learn orchestration and conducting can be imagined than that of studying the score in connection with the recording. A study may have all kinds of theoretical drill and may know exactly what to listen for in concert. But he has so many things to hear that he cannot concentrate on them all. And anyway, the concert hall cannot be the best place for study. But a recording can be played over and over again and a debatable passage understood eventually.

THE PHONOGRAPH MONTHLY REVIEW congratulates Professor Archibald on the work he is doing and hopes that his example may be followed more widely.

SPECIAL ANNOUNCEMENT

We regret very much to omit the continuation of Nathaniel Shilkret's *My Musical Life* from this issue. It will be resumed next month, of course, but at present Mr. Shilkret is so burdened with extra duties that he is unable to write. In a letter to the Editor he states:

"I would very much like to write up the next instalment of my life history to give you, but I am so pressed for time that I see no possible chance of doing it just now.

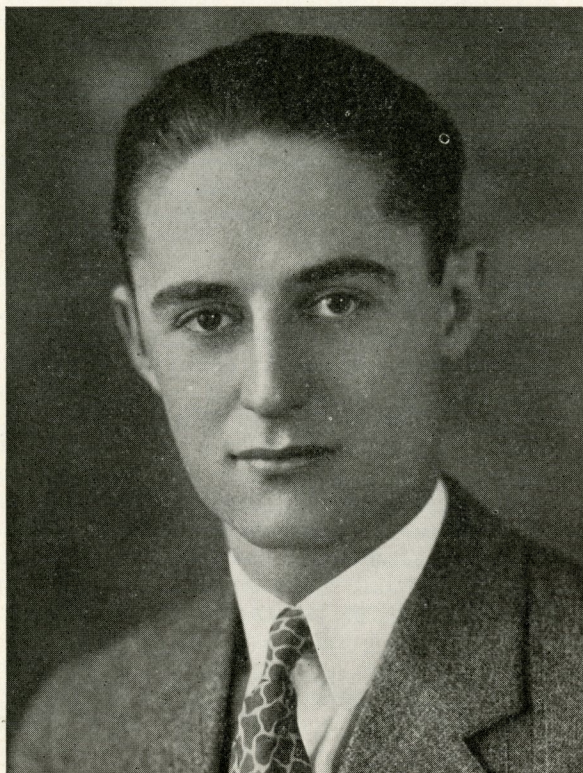
"I truly regret this.

"Yours very sincerely,

(Signed) "NATHANIEL SHILKRET."

Knowing the pressure of work which Mr. Shilkret is bearing, we can readily understand his inability to write. Fortunately, phonograph enthusiasts and admirers of Mr. Shilkret while waiting for the continuation of his "Life" may enjoy the many recordings which speak so eloquently for him.

Phonograph Society Reports



J. J. DOHERTY

Manager of the Philadelphia Branch of The Columbia Phonograph Company. Mr. Doherty is the youngest Branch Manager in the American Phonograph World. It was largely due to his untiring efforts that the Phonograph Society Movement in Philadelphia has made such splendid progress.

PHILADELPHIA PHONOGRAPH SOCIETY

What its sponsors believe will eventually become one of the strongest and most active phonograph societies in the country, and one which cannot but develop a stronger appreciation of good music among Philadelphians was called into being October the twenty-seventh in the Philadelphia Branch Office of the Columbia Phonograph Company, with the formation of the Philadelphia Phonograph Society.

Organizers of the association were actually surprised that more than twenty-five music lovers, not only dealers and executives connected with the phonograph business, but prospective purchasers of the better class of recorded music, attended, gave suggestions, and voiced their appreciation of the new organization. Many valuable suggestions were given for the increase in membership and effectiveness of the new body.

The meeting was informally opened with an address of welcome by J. J. Doherty, manager of the Columbia Philadelphia Branch, who introduced Axel B. Johnson of Boston, managing editor of *THE PHONOGRAPH MONTHLY REVIEW* and one of the founders of the American movement for the organization of phonograph societies. He told of the aims of the various societies and the success achieved by them both in this country and in Europe. Mr. Johnson said that the Boston Society, the first one organized, started with a membership of eight and now has fifty-six members. He also told of the growth of the movement in England. Among the high lights of Mr. Johnson's remarks were the facts that interest in good music, as reflected in actual sales of better class recordings in Europe, had increased sales forty per cent. [Cf. Percy Scholes' latest book or the

statements of European Recording Companies' Executives.] Out of the number of orchestral works played in a series of five historical concerts by the Boston Symphony Orchestra last season, only two works were now unrecorded. Many recordings are a hundred per cent perfect and oftentimes presented a better rendition than at an actual concert, and that Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, had expressed in no uncertain terms his approval and endorsement of the Phonograph Society movement. Mr. Johnson also advocated the formation of a ladies' committee to co-operate actively in the success of the society.

At the selection of officers, Professor Fred Rauser, who conducted the German Singing Societies at the Sesqui-Centennial when their voices were recorded on Columbia records 55081F and 55062F, was elected president. Herman Fuld of 4746 North Eighth Street, who has been active in German musical circles, was elected vice-president, and James V. Yarnall, a Philadelphia publicity counselor, was elected secretary. The office of treasurer was left vacant at the outset; there will be no dues.

Members of the Board of Directors include the officers; Mr. J. J. Doherty, manager of the Columbia Philadelphia Branch; Mr. George A. Lyons, Philadelphia manager of the Phonograph Division of the Brunswick-Balke-Collender Company; Mr. Frank Fingrudt, secretary of Everybody's Talking Machine Company, Inc., and Mr. Harry Ellis, vice-president of the Philadelphia Victor Distributors, Inc.

Action on the formation of a membership committee was postponed until the next meeting, the decision being that pending a second gathering all officers, directors and members send to the secretary names and addresses of music lovers who are regarded as prospective members.

The next meeting will be held Tuesday, December 14th, at the Philadelphia offices of the Brunswick Company, 40 North Sixth Street. It is believed that there will be a very large attendance, as the secretary has already been given a list of some fifty persons who are known to be interested in good music and its recordings.

JAMES V. YARNALL, *Secretary.*

1524 Chestnut Street, Philadelphia, Pa.



PROFESSOR FREDERICK RAUSER

*First President of the Philadelphia
Phonograph Society*

CHICAGO PHONOGRAPH SOCIETY

Editor, THE PHONOGRAPH MONTHLY REVIEW

Dear Sir:

I enclose herewith the report of the first open meeting of the Chicago Gramophone Society. The meeting was quite successful and I believe will lead to a larger and more important organization than the small informal one which we had in the past.

Please accept my best wishes as well as those of the Chicago Gramophone Society for the success of your magazine.

Very truly yours,

L. J. HARRIS, *Secretary.*

On November 9, 1926, the first open meeting of the Chicago Gramophone Society was held at Lyon & Healy Concert Hall in Chicago. Announcements of the meeting had been previously sent out and in view of the inclemency of the weather the attendance was all that could be wished for.

Mr. Robert Pollak acted as temporary chairman of the meeting and after a few explanatory remarks introduced Mr. Vories Fisher, who gave a talk on "The History and Purpose of This and Kindred Societies," in which he set forth in general what the gramophone societies had accomplished in England and what this society intends to accomplish here. Mr. Fisher presented some very interesting ideas on gramophone programs and on a public subscription foreign record library, which will in all probability elicit further discussion at the next meeting of the society.

After Mr. Fisher's speech the following program was presented on a Brunswick Panatrope loaned to the society by courtesy of Lyon & Healy:

Prince Igor—Polovetski Dance (Victor)	<i>Borodin</i>
Philadelphia Symphony—Leopold Stokowski, Conductor	
Sonata in A major for Violin and Piano—	
First Movement (Columbia)	<i>Brahms</i>
Toscha Seidel and Arthur Loesser	
Negro Spirituals	
On ma' Journey (Victor)	<i>Arr. Lawrence Brown</i>
Nobody Knows de Trouble I've	
Seen (Victor)	<i>Arr. Lawrence Brown</i>
Paul Robeson	
Sonata in B minor—Fourth Movement (Columbia)	<i>Chopin</i>
Percy Grainger	
The Valkyrie—Fire Music (Victor)	<i>Wagner</i>
Symphony Orchestra conducted by Albert Coates	

The program was enthusiastically received by all present.

Officers were then elected to serve for a short period of time and until the society was in good working order and the members better acquainted with each other. The following were elected:

President	Vories Fisher
Vice-President	W. P. Roche
Secretary-Treasurer	L. J. Harris

During the informal discussion which then followed Mr. K. A. Auty, Chairman of the American Institute of Electrical Engineers, Chicago Chapter, extended a very hearty invitation to the society as a whole to attend a lecture to be given before the Chicago Chapter of The American Institute of Electrical Engineers by Mr. Robinson of The General Electric Company on the new process of recording. Mr. C. D. MacKinnon of the Brunswick Company, Mr. F. A. Delano of the Victor Company, and Mr. W. G. Link of the Columbia Company extended to the society any help which their respective companies might be able to give and Mr. S. B. Curren on behalf of Lyon & Healy graciously extended an invitation to the society to use the Concert Hall and machines of the company when it so desired.

The meeting thereupon adjourned.

L. J. HARRIS, *Secretary.*

ANOTHER CHICAGO PHONOGRAPH SOCIETY
PLANNED

Following the example of London and other large cities abroad, where not one but several phonograph societies flourish, Chicago is planning another phonograph society, to be known as the Phonograph Art Society of Chicago. Mr. William Braid White of 5149 Agatite Avenue, Chicago, in a very kind letter informed us of the plans of the informal group who first gathered at his home for a phonograph recital on October 28th. The following invitation was sent out:

*You Are Cordially Invited to an Informal
Phonograph Recital*

to be held at this place, 5149 Agatite Avenue, Chicago, at eight o'clock of Thursday evening, October 28th, at which time the following program will be performed:

Tschaikovski *Symphony No. 4 in F minor*
(Orchestra of the Royal Albert Hall, London, conducted
by Sir Landon Ronald)

H. M. V., London, Electric Recording

Elgar Quintet for pianoforte and strings in A minor, Op. 84
(Spencer Dyke Quartet with Ethel Hobday at the piano)
National Gramophone Society, London

Wagner—

Prelude: The Rhinegold
Ride of Valkyries
The Valkyr
Siegfried Death Music
The Twilight of the Gods

(The Symphony Orchestra, conducted by Albert Coates)
H. M. V., London, Electric Recording

All the above are new recordings recently imported.

Between the acts we hope to talk over, and perhaps start, a Chicago Phonograph Art Society, for the purpose of obtaining, performing and enjoying among ourselves, recordings of the best kind.

W. B. W. will say a word or two about the music during the performance. There will be tea, of course. Please bring a friend with you.

W. B. W. and B. B. W.

The next meeting was on November 16th in the same place with Mr. A. G. Hambrock presiding. The following works were given:

Beethoven *Choral Symphony (No. 9)*
London Symphony Orchestra, soloists and chorus,
conducted by Felix Weingartner

Wagner *Siegfried's Rhine Journey*
Symphony Orchestra, conducted by Albert Coates

Tchaikovsky *Chant sans Paroles and Overture "1812"*
New Queen's Hall Orchestra, London, conducted by
Sir Henry Wood

Pro tem Mr. White will be glad to answer questions or to give information about the new Phonograph Art Society.

EDITOR'S NOTE.—We have already received two letters telling of the success of the first meeting; may the future ones prosper equally well. There can never be too many phonograph societies, as the number of music lovers and enthusiasts increases the societies must double and re-double, not only in size but in numbers. To every group of sincere music lovers who gather together to enjoy fine recorded music we extend our best wishes and heartiest encouragement.

MINNEAPOLIS PHONOGRAPH SOCIETY

Two highly successful meetings, both from a viewpoint of music and enthusiastic attendance, have been held by the Minneapolis Phonograph Society within the past month.

The symphonic poem, "Pacific 231," by Arthur Honegger, a French Victor recording conducted by the composer himself, proved one of the high lights of the meeting held October 13 in the demonstration hall of the Foster and Waldo music store. The record was well reproduced by a Brunswick panatrope. Other late symphonic and operatic selections, including the Pagliacci prolog by Lawrence Tib-

bett and some splendid Wagner under Albert Coates, were played.

The third fall meeting was held at the Metropolitan Music Company, Thursday, November 4. It was at this concert that the society initiated a series of music-talks by its own members. Stravinsky's ballet, "Petrouchka," conducted by Eugene Goessens, was played with illuminating program notes given by Alfred Hinton, society treasurer, as the music progressed. It was decided to hold the next meeting on Tuesday, December 7, when Strauss's tone poem, "Also Sprach Zarathustra," will be played with an explanatory talk by A. Ronald Andrews, vice-president of the society.

The society is looking forward with high anticipation to the coming visit of Axel B. Johnson, editor of THE PHONOGRAPH MONTHLY REVIEW, and will doubtless call a special meeting so that members and Mr. Johnson can meet and talk together.

Many Minneapolis dealers have awakened to the significance of the society and have shown their cordiality to the move by throwing open their doors for society meetings. The society has made a marked impression here, and it is expected it will accrue much larger membership with the coming interesting programs that are being planned for the winter.

JOHN K. SHERMAN, *Secretary*.

BOSTON GRAMOPHONE SOCIETY

A special meeting of the officers of the Boston Gramophone Society with an Advisory Committee consisting of Mr. William S. Parks, Mr. Harry L. Spencer, Mr. James A. Frye, and Mr. George S. Maynard was held Thursday, November 18, in the private office of Mr. Spencer at the New England Branch of the Brunswick-Balke-Collender Company. The meeting was held too late to get a report in this month's issue.

Notices of the next meeting will be sent out to the members in the usual way and full reports printed in the next issue of THE PHONOGRAPH MONTHLY REVIEW.

Thanks are extended to the many enthusiasts who have sent in their names or those of their friends as interested in the movement. We are always anxious to obtain the names of record collectors or prospective members of the Society in or around Boston.

ROBERT DONALDSON DARRELL, *Secretary*.

Suggestions to the Dealer

Open Forum

MR. EDWARD C. HARROLDs of New York has written in to the Open Forum and offered some excellent advice to the American Phonograph Dealers. We take pleasure in publishing his letter and hope that it will be widely read and acted upon.

To the Open Forum,

PHONOGRAPH MONTHLY REVIEW:

As a Britisher who has recently taken up permanent residence in New York City, and a record collector of many years' standing, I am delighted to observe the work THE PHONOGRAPH MONTHLY REVIEW is fostering in developing the general demand of good records through the establishment of Gramophone Societies, and the encouragement of enthusiasm for fine recorded music. You are making a most admirable beginning and I believe it is to the credit of your influence al-

ready that the manufacturers are coming out with such praiseworthy releases.

The work that the Gramophone Societies have done in England is well known and there is no reason why American Societies should not do as well. I have just received a letter from a friend of mine in Philadelphia telling of the initial meeting of the new Society there. The spirit shown seems to promise well for the future. One incident he mentioned caught my attention. A member of the Society, on being told by a dealer present that the popular demand was all for "jazz" records, wisely retorted that the responsibility rested largely upon the dealer himself. "What works do you always play for demonstration purposes? Jazz! When the doors of your shop are open, do any of the passers-by stop to listen? Not to the same old stuff they hear over the radio and everywhere! Play some *real* music, and then watch the passers-by stop and take notice!"

I should like to know that gentleman's name to congratulate him in person for his brave and very true words. Since I have been in this country my enthusiasm as a gramophile has gradually dried up (that is, of course, until very lately). Time and time again I have gone into a record dealer's shop and had the same unpleasant experiences. The records I wanted were usually not there and the dealer appeared to have absolutely no knowledge either of the recording or of the composition and composer themselves. When I asked about the new releases, I was given nothing but so-called popular music. When by chance I did find something worth hearing, I was forced to listen to it in a booth on both sides of which jazz was being blared forth to my own annoyance and disturbance. If by chance I was allowed to take records out on approval, it was done with very ill grace. No wonder I was forced to neglect my phonograph.

I have no objection to "jazz," *per se*. I find it often very clever, usually very amusing. But I do object most strongly to have "jazz" forced down my throat when I go to buy *music*. The writer who signs himself V. F. in the November issue of THE PHONOGRAPH MONTHLY REVIEW is entirely correct in his statement that all dealers who have a considerable trade should employ at least one person *musically intelligent*.

The situation in England was just as acute a few years ago, but now "The Gramophone" and the Gramophone Societies have changed things entirely. The prominent dealers in all the larger cities made a direct appeal to enthusiasts. They advertise in "The Gramophone"; they employ salespeople who know their business; they carry a full stock of first class recordings. Not only this, but one night a week or month is set apart to a demonstration or recital of the new records. The first Wednesday of the month there is a demonstration of new records at one well-known dealer's place for which cards of invitation are sent out and a large audience drawn in. The new records are heard under ideal conditions and sales are correspondingly large. Of course, all responsible

persons are allowed to take out records on approval, a practice which the dealers consented to rather dubiously at first, but which has proved so successful that it is adopted by nearly all shops. An enthusiast usually brings a friend to the demonstration-recital; the friend is impressed with some new recordings; he takes it home and plays it by himself; purchases it and asks for more. This is the way that record collectors are made. To put it on a commercial standing for the dealers: this is the way records are sold.

I am looking eagerly forward to finding the dealers here profit by the example of those in England. It has been proved to be good business. Now that the Gramophone Societies and the magazine are creating the demand for good music on records and stimulating interest in the phonograph and now that the manufacturers are bring-

ing out such fine releases, the dealers should have acumen enough to utilize the situation for their own financial betterment.

My heartiest congratulations to THE PHONOGRAPH MONTHLY REVIEW on the remarkable work it has done already. It has rejuvenated my flagging interest to the point of writing this letter, getting in touch with the phonograph world again, and of making preliminary efforts to start a Society here in New York. The Philadelphia one is off to a splendid start and I hear from Washington, D. C., that things are beginning there, too. Here in this country the opportunities are unlimited and I hope that the dealers will not lag behind in the work of realizing this.

EDWARD C. HARROLDs.

New York City, N. Y.

Analytical Notes and Reviews

By OUR STAFF CRITICS

General Review

NOVEMBER issues of records have been of a diversified and widely inclusive character. An unprecedented number of recordings have poured into the Studio, due to the improved arrangements which the recording companies have so kindly made with us. Now, all the Foreign issues are being sent into the Studio for review in addition to the regular monthly lists. Many of the most important issues take a great deal of careful study and consideration before they can be reviewed adequately and fairly. As we have stated before, the reviews are not the work of one man alone; the decisions are not arrived at until there has been consultation among the whole Staff. For example, in the reply to Dr. Mead's letter on Recorded Symphonies elsewhere in this issue, the statements made necessitated the re-hearing and study of nearly all the many works referred to. And it is well known that the hearing of a complete symphony, to say nothing of the comparison of several versions, takes up a great deal of time. (Time flies so fast at the Studio that even the clock cannot keep up with it!)

The work of preparing and sending the large shipments of records each month from the various companies is not a small one. It is a pleasure to state that it has been carried out in the most praiseworthy fashion and that we have been shown every consideration. One or more officials of each company has been designated to act as "contact men" with the magazine and it is due to their efforts that things are now running so smoothly in spite of the many difficulties involved.

The real event of the month of greatest import to American phonograph enthusiasts is the announcement by the Victor Talking Machine Company of six new additions to its Music Arts Library. These are sets recorded in England (under the old process, of course) and for which we have long been looking in this country. The Beethoven Fifth (Ronald) and the Tchaikowsky Sixth (Ronald) had previously been issued. (Not to forget the Petrouchka Ballet of Stravinsky (Goosens), a fine recording and interpretation of one of the most important modern works; and the Schumann-Schubert Album and Dvorak New World Symphony so well-known already.) Now two concertos, three symphonies, and one sonata are added. Schumann's A minor Piano Concerto, played by Alfred Cortot, and Mozart's Fourth Violin Concerto in D major, played by Fritz Kreisler, are the concertos. The accompaniments are by Sir Landon Ronald and the Royal Albert Hall Orchestra. Both should be deservedly popular; the Schumann, in particular, as it is one of the best known and liked of all piano concertos.

The Symphonies are Beethoven's Ninth, Tchaikowsky's Fifth, and Mozart's Jupiter, all conducted by Albert Coates and played by the Symphony Orchestra. What can be said in thanks for the issue of three such tremendous works, each considered by many the crowning works of their respective composers. M. S. makes mention of the Ninth elsewhere in this issue; comment on the other two will follow. We had thought at the Studio that it would be impossible to surpass the Polydor Jupiter, but since Coates' version arrived, debate has waxed hot and both sets bid fair to be learned by heart. As the contest stands now, it is generally agreed that the Victor last two movements and the Polydor second movement are superior. The First is still a toss-up. Coates

has a tendency to hurry his tempi, but in doing so undoubtedly gets a very brilliant effect. His version of the great fugal Finale will be hard for anyone to beat.

The Franck Sonata for Violin and Piano is mentioned in the Reviews. The Allegro movement (last in the Victor version) gives an opportunity for listeners to exert their wits and their memories. What theme in this movement served as the inspiration of a theme in a very well-known American work, hailed by some as America's most original contribution to music? Listen carefully; you can't miss it!

There are several orchestral records of note in the Victor lists for November and December. In the former, came the Prelude to Tristan and Isolde, played by the San Francisco Symphony Orchestra conducted by Alfred Herz, and the Nell Gwynn Dances, played by the St. Louis Symphony conducted by Rudolph Ganz. In the latter came the scintillating Carnival Overture of Dvorak, played by the Chicago Symphony, Frederick Stock, Conductor, and two records (one twelve and one ten inch) of the Peer Gynt Suite No. 1, by the Victor Symphony Orchestra. The last two records should work wonders in educational work; the second of the two, containing Anitra's Dance and In the Hall of the Mountain King, is the best bargain for seventy-five cents issued this month. A remarkable recording!

But curiously enough, it was in the often-neglected foreign issues, rather than in the better known vocal and instrumental general issues, that we made the real "finds." The average record buyer has little idea of the number of foreign recordings issued by the major companies. These foreign issues seldom find their way into the general catalogue, but they are bought and played by thousands of people of the nationality for whom they are expressly made. Many fine and unusual things are issued in this way that never attain the widespread interest and appreciation they deserve.

Plans are now under way to give these foreign issues adequate comment. The Staff will soon be a miniature League of Nations, for we are endeavoring to obtain a person of each nationality who will hear and study the records of the music or language of his nation and bring those of real worth to the attention of our readers. Most of the larger countries are now taken care of, but as yet we have found no expert in the music of Eastern and Oriental nations; but we will! We hope to make our Foreign Department one of the real features of the magazine.

While I was in Camden recently one of the Victor officials drew his attention to two waltz recordings issued in the Foreign lists which never had received the attention they deserved. The records were sent to the Studio and on hearing them we can sincerely recommend them to all lovers of the Waltz. Tales from the Vienna Woods and The Merry Widow Waltz (Nos. 35775 and 68767) as played by Nathaniel Shilkret and

the International Concert Orchestra will be a revelation to many who have never realized the beauties of a fine waltz, played in the authentic manner. Tales from the Vienna Woods is one of the very best of the Strauss waltzes, but it is seldom given complete or with the original zither solo. Here is everything, not in the style of a concert hall war horse, but that of the authentic Viennese Waltz. (And not one of the least of the good things about these and other foreign recordings is their modest price. A complete Tales from the Vienna Woods for \$1.25 gives much to be grateful for!)

Another noteworthy "find" in the Foreign issues are the choral records, Columbia, by the massed German Singing Societies conducted by Professor Rauser (recently elected President of the new Philadelphia Phonograph Society). The first two of eight or more great choral records were issued in time for review by M. S. in this issue. The others will probably appear during the winter. They should be watched for.

It is to the Foreign Issues also that credit for what may well be called the outstanding record of the month must be given. Victor 35791, Pagliacci Selection by Creatore's Band, is a work of instrumentation and recording that will prove a veritable sensation to those who profess to despise band records. Few orchestras can do as well as Creatore and his band are doing here; we advise every orchestral enthusiast to hear this record. Here at the Studio, with multitudinous symphonies awaiting hearing, we took time to hear it over four times in succession. It may well be ranked with Tibbett's last month Pagliacci Prologue as one of the triumphs of electrical recording.

The long list of vocal and instrumental recordings by Victor can hardly receive mention here as space limitations forbid. All the old favorites are there, however, Galli-Curci, Jeritza, Alda, d'Alvarez, Martinelli, Schipa, Crooks, Werrenrath, Rachmaninoff, the Flonzaleys, Kreisler, Harry Lauder, etc.

From Brunswick we have received a new Merry Wives of Windsor Overture by Sokoloff and the Cleveland Orchestra which has aroused a great deal of discussion at the Studio. A final and critical estimation must be deferred until later, but it is a record to be heard and not to be missed. The first and third movements of Debussy's Quartet in G minor done by the New York String Quartet escaped review in the November issue, but it receives the honors due to it in this issue. It gives promise of many fine things in chamber music recordings.

Two Edison records may be singled out here: two arias by Jose Mojica from Les Hugenots and Lakme, and two violin solos by Carl Flesch, the distinguished German violinist appearing recently as soloist with many of the American symphony orchestras.

Next mention deservedly goes to the three more "Polydor Packages" received from Mr. Mai

of Chicago. The contents of the boxes from the native companies are usually fairly well known in advance, but almost anything can come (and often does come!) from Mr. Mai. Most of the works have been issued for some time, of course, and only recently imported; so they shall have to await their turn in the "Re-reviews" for detailed study. They have given us all so much enjoyment at the Studio, however, that they should be spoken of briefly here.

Good news comes first! It will be remembered that we feared the last movement of the splendid recording of Brahms First to have a cut last movement. But a little study with the score soon reassured us. Oscar Fried's interpretation is one of the finest we have ever heard. Nor is the Mozart Jupiter Symphony recording far behind. It has been mentioned in connection with the version conducted by Coates and issued by Victor.

The Night on Bald Mountain conducted by Emil Kuper is another startling recording; it occupies three sides, the fourth containing Liadoff's Nenie, das klagende Lied. Max von Schillings' Ingwelde arrived, but has not been listened to critically yet.

Haydn's Oxford Symphony is a curious little work. Evidently when it was necessary to produce a symphony to be played when he received his Doctor's degree from Oxford University, Haydn looked through his notebook, picked out whatever ideas he had on hand, and patched up a symphony as best he might. The first movement and the Minuet are surely as dull stuff as he ever wrote, but the slow movement and the delightful Finale atone in whole-hearted fashion. The slow movement is an exquisite thing, hardly to be ranked below that of the so-called number 88. The Finale might well be used separately in educational work; it is not unlike that of Mozart's G minor in its melodic outline and its infectious jollity. Papa Haydn must have been laughing up his sleeve when he wrote that for the staid doctors and professors at Oxford!

The long-heralded Heldenleben of Richard Strauss conducted by the composer and recorded by the electrical process came in at last, just in time to receive comment in the review of the Odeon version in this issue. Another work long awaited also arrived in the same package, Schumann's First (Spring) Symphony, conducted by Doctor Hans Pfitzner who has also done the Second and Fourth. The First is hardly on the level of the others in spite of its many beauties. The recording is really remarkable, especially in the first movement, but it is perhaps a trifle over-ambitious. For those of our readers who like to trace instances of plagiarism, unconscious or intentional, we recommend a hearing of the Finale of this Symphony. What famous light opera derived almost an entire scene from it? The first reader of this magazine sending a correct reply to the studio will receive a pleasant surprise.

For real novelty came a Hindemith String Quartet played by the quartet of which he is the viola player. A strange work and one which deserves careful and extended consideration.

Today, as we write, notification has come from the Thomas A. Edison Corporation that one of their new instruments is being sent to the Studio and from the Boston branch of the Brunswick-Balke-Collender Company that a Brunswick instrument has just arrived from the factory for us. Arrangements are now being made to make room for these new additions to the Studio. In order to carry out our policy of strict impartiality, it is only fair that each company has the opportunity of having its records played on its own instrument.

In addition to the instruments, there are nine or more American sound boxes which we are testing, with three more coming from England which must be studied and carefully compared. Our technical experts, like our reviewers, must be absolutely fair to each company and to each instrument and accessory.

We are glad to note the cordial welcome "The Gramophone" is extending to us in its last issue. The London Editor wisely observes the differences that conditions in America from those in Britain must necessarily make in a publication devoted to recorded music. Such differences are entirely natural even although our primary aims and ideals are the same. If we can work as good service for these aims and ideals in America as "The Gramophone" has done in England, each using the methods best adapted to native conditions, we shall completely realize our fondest expectations and hopes.

All through the month we have looked eagerly forward to receiving some new Masterworks Sets from Columbia; great things had been rumored and our expectations ran high. But as the time for going to press came near it seemed as though the many friends of Columbia would find no reference to new Masterworks in this General Review. But this evening, as this is being written, a telegram has just come in from Mr. George C. Jell announcing for new Masterworks the following impressive list: Mozart's Symphony No. 35 in D (Sir Hamilton Harty and Halle Orchestra); Saint-Saens Violoncello Concerto in A minor (W. H. Squire soloist with the Hamilton Harty Halle Orchestra); Mendelssohn's Trio in C minor, op. 66 (Albert Sammons, Lionel Tertis, and William Murdoch); Beethoven's Egmont Overture (Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam); and The Afternoon of a Faun (Paul Klenau and the Royal Philharmonic Orchestra of London).

Although the samples were not yet ready, Mr. Jell sent on his own personal samples of the delightful little Mozart Symphony for us to hear. It will be a true pleasure to review these works when they all arrive. The Mengelberg Egmont Overture, in particular, promises to be a real sensation. We are waiting for it eagerly.

The difficulties of preparing an issue like this are naturally immense; small wonder that the samples did not get into the Studio before. Mr. Jell's telegram is another gratifying example of the co-operation and unfailing helpfulness extended to us by the recording companies. They are all doing fine things, far more than we have even a right to expect; phonograph enthusiasts all over the country should join with us in our appreciation of their efforts. Truly a new and dazzling day for recorded music is dawning.

Axel B. Johnson

Re-Reviews

COLUMBIA Masterworks Set No. 7, Nos 67039-D to 67041-D. Haydn Quartet in D Major, Opus 76, No. 5. In 6 Parts. Three double-sided twelve-inch records. Price complete in album \$4.50. The Lener String Quartet.

Masterworks Set No. 26, Nos. 67118-D to 67121-D. Beethoven Quartet in E Flat (Harp Quartet), Opus 74. In Eight Parts. Four double-sided twelve-inch records. Price complete in album \$6.00. The Lener String Quartet.

No more lovely examples of "pure music" could be found than these two quartets which are particularly valuable for use as introductions to what is probably the most intimately beautiful form of musical composition. Most people, especially those unexperienced in music during their youth, are first attracted most strongly by "program music," i.e., music which tells a story or paints a picture. Such works as The Sorcerer's Apprentice of Dukas, Death and Transfiguration of Strauss, etc., are most effective in educational work because by the concentration of the listener's attention on the story, he is automatically led to listen intently to the music itself.

But as the musical intelligence and perceptions grow, the necessity for a story, for a wealth of orchestral tone-color, volume, and "fire-works" becomes less and less evident. The full orchestra remains the most sublime, the largest canvas on which to paint epics and masterpieces, but the string quartet, like a miniature or water color, is the medium for a much more intimate beauty. The influences of color, of "programs," of volume, of "fire-works" are all reduced to a minimum, leaving only the pure music. Into the form of the string quartet has been poured some of the finest genius of the great masters and in some mysterious way, their message seems to strike home more deeply and powerfully through the four stringed instruments of a quartet than through all the many and varied instruments of the orchestra. The four men seated facing each other seem able to catch each other's feelings to produce a sensitive sometimes inspired ensemble that never can be attained by the fifty to a hundred or more men of the orchestra.

The Lener String Quartet of Budapest is one of the finest of existing organizations; probably the leading recording quartet. To them and Columbia we are indebted to many lovely quartets recorded completely and with sincere insight and musicianship.

The Haydn Quartet in D is an excellent example of his latter works in this form. All the naive gaiety and joy de vivre of his earlier works is as strongly present as ever, but there is added a depth of emotion (incompletely expressed as it is by the inadequacy of the harmonic and melodic developments of his time) that is readily apparent to all those who have the ears and the insight to hear. The Largo of this Quartet closely approaches the lovely slow movement of the Symphony No. 88, as one of the most beautiful movements in all his works. Until it is heard one can hardly realize the depth of emotion that Haydn is capable of.

The first movement is a series of variations on a very simple theme; well constructed but tending a little toward monotony. But the Minuet is very striking; in the traditional form, it succeeds in sounding a most original and effective note. The Finale glitters with the usual Haydnesque

joy, but shows an unusual ingenuity of development and figuration.

One may analyze the work thus, but one has actually said nothing. What matter whether the first movement is a theme and variations or a double fugue? Or that it is judiciously termed as "tending slightly toward monotony?" The beautiful thing about a Quartet like this that it is not the actual value of the music itself (considerable though it is in this case) but the intimacy and directness of its message. Music in this form strikes home as a symphony in all its splendor can never hope to do.

The Beethoven Quartet in E Flat has been given the name of the "Harp Quartet" apparently on account of the harp-like pizzicati in the second half of the first movement. It was written in 1809 and dedicated to Prince Lobkowitz. Less austere and recondite than some of the later and possible greater quartets, its beauties, particularly of melody, are much more easily apprehended and prized. This Quartet is hardly a work to be used to convert an untrained listener to this form of composition, but once a person has begun to show interest in quartets, the "Harp Quartet" should be the most effective of all in cementing and fixing his interest.

The first recording of this work was made by the Spencer Dyke Quartet for the National Gramophonic Society in England, among whose members it evoked the most heartfelt appreciation. The Columbia Company is to be congratulated for making the work available to the record-buying public at large. The sales may be slow for many years, but neither the work nor the recording fades with time, and the influence of this quartet must inevitably grow and spread in ever-widening circles.

It would be hard to distinguish between the worth of the different movements; each in its own way is nearly perfect. But surely the slow movement is well nigh unsurpassable! Its quiet beauty is not marred by the over-richness, almost "thickness" which sometimes is present in Beethoven's Adagios. It is a movement that can be well played separately and is often done so.

The String Quartet, perhaps more than any other form of composition, profits by the phonograph. The recording gets everything; one hears a string quartet as well on records as in the concert hall without having to make the allowances necessary in the case of an orchestral work. And as the quartet makes its appeal not to the crowd but to one or two sympathetic, understanding listeners, it benefits greatly by being removed from the none-too-congenial concert hall and taken directly into the home. On the phonograph there are none of the annoyances of public performance; the lights can be lowered, seating comfort be attained, and the work heard under the most favorable conditions. If such splendid works as these continue to be as ably played and recorded, interest in the string quartet should take on a new growth and that form of composition take the place which is rightfully its own in the hearts of all music lovers.

VICTOR (MUSIC ARTS LIBRARY) No's. 6524-7—Cesar Franck: Sonata in A Major for Violin and Pianoforte. In eight parts. Four double-sided twelve-inch Red Seal records. Price complete in album, \$8.50. Played by Jacques Thibaud, Violin; and Alfred Cortot, Piano.

COLUMBIA Masterworks Set No. 33. No's. 67164-D to 67167-D. Cesar Franck Sonata in A Major for Violin and Pianoforte. In eight parts. Four double-sided twelve-inch records. Price complete in album, \$6.00. Played by Arthur Catterall, Violin; and William Murdoch, Piano.

While this work represents a harmonic development and advance upon the sonatas of the classic composers, it is far from being as complicated and as "deep" as is often supposed. It is one of the simplest and most obvious of Franck's compositions and the most effective one to introduce him to anyone who is unacquainted with his work.

The Recitativo-fantasia (parts 5 and 6) should be kept back for some time perhaps, but the other movements make an immediate appeal. The last movement, in particular, is built up on a tune that is as hard to dislodge from one's consciousness as it is easy to implant there. An interesting fact to notice is the way the piano and violin are in canon a large part of the time. That is, the notes the piano plays in one measure are echoed in the next by the violin while the piano gives out the next group of notes in the

theme. To put it crudely, the piano has one measure "head start" on the violin, a handicap which the latter is unable to overcome, following closely on the piano's heels, but remaining always one measure behind! At various times in the course of the movement the canon is resumed, sometimes with the piano, sometimes with the violin in the lead. The training of one's ear to follow the canon closely and to distinguish between the two voices is excellent practice, although if it is indulged in too strenuously at first it is liable to result in tonal dizziness!

One will observe in this sonata the use of the "motto theme" and the cyclic form which Franck uses in his famous Symphony. The structure of the work is not at all complex and the main themes are of such individual character that they can be readily distinguished.

It is very hard to choose between these two versions, both of which are fine. The Thibaud-Cortot combination is the more celebrated one, but many will choose the other for Catterall's tone, a thing almost luscious in its opulence, enhanced to an astonishing degree by recording. Unfortunately, both versions are none too kind to the piano part (both are done under the old process); the Columbia is the better of the two by a very narrow margin. The Victor album is a suitably fine housing for the work; no pains seemed to have been spared in its making or in that of program book accompanying the set. It is necessary to note that in the Victor version the order of the movements is somewhat changed, the Allegro coming last.

It cannot be definitely stated that one version is the better of the two; both should be heard and then each individual should decide for himself which he prefers. If pressed for a personal choice, I should say Columbia, on account of the difference in price and the somewhat greater clarity; the interpretation, however, may be thought a trifle more prosaic than that of the Victor version. Both should be deservedly popular recordings of one of the finest works in the violin-pianoforte repertory.

Orchestral Review

ODEON Nos. 5101-7. Beethoven Third Symphony (Eroica) in E Flat. Seven double-sided twelve-inch records. Price complete in album \$10.50. Dr. Weissmann conducting the Berlin State Opera House Orchestra.

The Eroica Symphony, composed in 1803-04, gave the first great revolutionary indication of the depth of Beethoven genius. Up till that time he had been content to follow in the footsteps of Haydn, enriching the Symphony with his first two works in that form, but hardly expanding the form or making it the medium for a greater range of emotion. But with the Eroica one might say the whole course of music was changed. The innocence, the virginal lightheartedness and naivete were forever lost and the great note of human passion, and maturity was struck. The first movement of this third symphony is more than a great Allegro; it is a milestone in the history of music.

The debate over the inspiration and dedication of the work has raged for many years. The general opinion seems to be that Beethoven originally dedicated the symphony to Napoleon, but withdrew the dedication in a fit of anger on learning that Napoleon had declared himself Emperor. One writer sees in the first movement a great battle; in the second, night falling on the battle field strewn with dead bodies; in the third, the armies joyfully returning home; and in the fourth, the glorification of peace. All such interpretations are beside the point. The work is well named "Heroic," not because of its connection, real or imaginary, with Napoleon, or because of any ascribed program, but because the music itself, divorced from objective meanings, is heroic in the fullest sense of the word. It is a work which glorifies humor heroism, whether it be of mind or action. All the greatness, all the heroism of Beethoven's own nature is caught and expressed in its pages.

The work was first performed in 1804 at a private concert in the home of Prince Lobkowitz, to whom the dedication was actually made. Beethoven conducted, evidently none too

well, for the orchestra broke down in the first movement, and a new beginning had to be made. The next year Beethoven conducted the first public performance and was received with mixed praise. His friends received the new work as a masterpiece, but others declared too long, tiresome, etc. When it was first published, in 1806, Beethoven or his publisher prefaced the symphony with a note advising it to be performed at the beginning rather than the end of a concert, in order that its great length would not unduly tire the audience and so fail to produce the desired effect intended by the composer.

Concert hall performances are none too frequent even today, so the appearance of this great work on records is a cause for true rejoicing. It makes a bulky album (14 parts, 7 double-sided records), but the work is complete. This version is the first complete one to be made available in this country; the only one available before was Sir Henry Wood's recording for Columbia. The Eroica rounds out the complete nine symphonies of Beethoven issued in this country, by the General Phonograph Corporation, and it is perhaps the finest of all the fine recordings for which we are grateful to Odeon.

For the convenience of those who care to study the score (and an instructive and enjoyable proceeding it is), the breaks are listed below. References are made to the old Eulenburg miniature score, no copy of the newer Philharmonia Edition being at hand.

Part 1. Ends on page 18, bar 3.

Part 2. Ends on page 39, bar 5. (Page 34, bar 10 is a little ragged).

Part 3. Ends on page 59, bar 5. (The pizzicati on page 48, bar 9, are excellent).

Part 4. Completes the first movement. (The climax is splendid!)

Part 5. Ends on page 90, bar 3. (The string tone is fine, but the oboe, when it takes up the theme, is rather weak and uneven).

Part 6. Ends on page 100, bar 4.

Part 7. Ends on page 111, bar 3, the third beat. (To make an effective break it was necessary to omit a few notes in the violas, cellos and basses, unimportant thematically. The oboe is a little stronger in this part and the horn is very good in the fortissimo on page 103).

Part 8. Completes the second movement, the Marcia Funebre. (The timpani are inaudible on pages 115 and 116. But page 118 is surely one of the most lovely in the whole work!)

Part 9. Ends on page 138, just before the Trio. (The repeat is observed).

Part 10. Completes the Scherzo. (The timpanist redeems himself finely on page 162!)

Part 11. Ends on page 177, last bar. (All repeats are observed).

Part 12. Ends on page 199, bar 5.

Part 13. Ends on page 215, bar 1. (The climax in page 209 and the Andante on page 210 and following are superb. Truly, some of the finest pages Beethoven ever penned).

Part 14. Completes the last movement. (The triplet figure in the cellos beginning on page 223 is inaudible).

The first movement, Allegro con brio, begins with two heavy chords, tutti, with the first theme following on the violoncellos. The phrases given out later to the woodwind form a sort of subsidiary theme; the true second theme is given out first by the woodwind and then by the strings. The development is very rich and elaborate and the coda very long. The return of the main theme in the horns and later the trumpets is imposing, almost sublime, even today; one can only conjecture the effect it produced on the audiences of Beethoven's time. Dr. Weissmann deserves the highest praise of his reading of this movement; part 4, in particular, can be ranked with any recording made, mechanically reproduced though it is. (One is thankful it is not electrical, the second movement might gain, but the work as a whole could only lose by the new process. With an adequate sound box, one can ask for no finer recording than Odeon has given here).

The second movement, *Marcia Funebre*, *Adagio assai*, begins with the main theme in the strings, repeated (some-what feebly) by the oboe, followed by the chant-like second portion of the theme on the strings again. This is developed and a section in Major follows with phrases of a second theme given out by the woodwind against triplet arpeggios in the strings. The main theme returns later in Minor followed by various episodes, one of them fugal in nature. The recording of this movement is hardly as fine as of the others, but the interpretation by Dr. Weissmann cannot be praised too highly. A profound and deeply moving reading.

The third movement, *Scherzo*, *Allegro-molto*, opens with a dancing staccato figure *pianissimo* in the strings with the gay theme tossed off by oboe and first violins. The trio includes prominent passages in, "hunting call," style for the horns separated by passages for woodwind and strings alternately. The *Alla breve* passage on page 157 where a descending passage previously in three-four time comes tumbling down *fortissimo* in square-cut *alla breve* rhythm always makes a startling effect. The strange little coda begins with a timpani solo. Dr. Weissmann takes this *Scherzo* a trifle slower than the dazzling speed, which the virtuoso American orchestras, and conductors have accustomed us to. His reading has much to speak for itself, however, although he undoubtedly loses a little of the sparkle and piquancy to which, rightly or wrongly, we have grown accustomed to look.

The last movement, *Allegro molto*, is a series of variations on a double theme. Several fugal episodes are introduced and all sorts of ingenious and complicated developments are made, but the average listener will not be so much interested in the structural marvels of the movement, as its infectious and moving power. The recording here is fully equal to that of the first movement; higher praise can hardly be given.

One cannot write about the *Eroica* without closing with the words of Wagner: "If we broadly connote by 'hero' the whole, the full-fledged *man*, in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate individuality, to which nothing human is stranger, but which includes within itself all truly human, and utters it in such fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off." (Translated by W. A. Ellis.)

For the opportunity of possessing this version of the epic *Eroica*, we can have no thanks adequate enough for Dr. Weissmann and the General Phonograph Company.

ODEON Nos. 5108-12. Richard Strauss *Ein Heldenleben* (A Hero's Life) in 10 parts. Five double-sided twelve-inch records. Price including album, \$7.50. Dr. Morike conducting the Berlin State Opera House Orchestra.

Ein Heldenleben, the most ambitious of all the great Tone-poems of Strauss, was first performed in 1899 under the direction of the composer. The next year the first performance in America was given by Theodore Thomas and the Chicago Orchestra. The sensation created by his previous revolutionary works was almost nothing compared to that aroused by this tonal Life of a Hero, a Hero which, according to excited claims was none other than Strauss himself. "A colossal piece of egotism," "Barbarous dissonance," etc., were some of the terms used. At all the early performances there were lively battles between the hisses of the outrageously shocked orthodox and the frantic cheers of Strauss' enthusiastic admirers.

Already all the clamor and excitement begins to seem very childish and far away. The work has attained a respectable place in the orchestral repertory; in fact, it sounds a trifle old-fashioned! Today it is played and admired for its wealth of orchestral tone color, for the virile strength of its opening "Hero's" theme, for the excitement of the "Battle" episode, and for the languorous and expressive beauty of the closing section.

The battle which has been waged among the commentators regarding the program of the work should not trouble those who own the records and who are anxious to take the music for its own sake. *Ein Heldenleben* can be listened

to and enjoyed without the slightest knowledge of any program. However, it is of interest to know the main divisions of the work and the usual explanations given of the meaning of the various themes and episodes.

The Hero's Life opens with the hero himself, a broad and noble theme truly heroic in character, announced by horn, violas, and violoncellos, followed shortly by the violins. Here is music that ranks high with the best that Strauss or any other composer has ever written. The sweep and power of this opening theme and its expansion well portray a proud, determined, dignified, aspiring character. This section, contained on Part 1, is undoubtedly the very finest of the whole work, and one which can be admired unreservedly. It ends on the dominant seventh, as if to say, "Here is the Hero; what has the world in store for such a man?"

The answer Strauss gives is, "Vilification and poisonous hatred," judging from the nature of the music given to the next section (Part 2), *The Hero's Antagonists*, or Critics. Various woodwind instruments snarl and spit bitterly at the theme of the Hero, which emerges in Minor as if to express his disheartened amazement and indignation. Grunting fifths in the tubas are supposed to indicate the earth-bound nature of his opponents. It is surprising to what extent spitefulness and smallness can actually be portrayed in music. If this section represents, as is generally believed, Strauss's attack on the critics who refused to appreciate him, it is a biting answer to the jibes that have been thrown at his works.

But the foes are shaken off and the Hero's Helpmate appears, represented by a solo violin. A long section in which the solo violin plays an important part paints the coyness, coquettishness, and at first, disdain of the Hero's love. But at last she looks on him with favor and an expressive theme typifies their happiness. The spiteful voices of the critics snarl for a moment, but they cannot intrude upon the peace of lovers.

With Part 5 comes a brilliant fanfare on the trumpets. The Hero rushes joyfully forth to the battlefield. His theme is heard above the noise of the battle, and that of his beloved one also rises above the clamor of the struggle. At the end of Part 6, a triumphant climax portrays the victory of the Hero over his adversaries.

With Part 7, the Hero's theme returns and the long section which follows (called the Hero's Mission or Acts of Peace) describes the growth of his soul and the accomplishments of his genius. This section has aroused more ironical comment than any of the others, for Strauss boldly introduces quotations of his own earlier works to represent these accomplishments of genius! Is the Hero Strauss himself, then? Only the composer can answer and he keeps a wise silence. It is claimed that twenty-three reminiscences or quotations are introduced, but the average listener will have difficulty in recognizing them, so subtly are they woven in the music. One of the Don Juan themes (on the horns) is obvious, as is the melody of the song, "Traum durch die Dämmerung."

But the world is still unappreciative of his genius, and after a wave of bitterness and rage, the Hero resigns himself to peace and contemplation. The love theme is softly sung and in quiet joy the Hero makes his escape from the world. The trumpets rise up sonorously at the end to a "blazing chord which leaves us on the very rim of the infinite."

The solemn impressiveness, almost overpowering in concert hall, of the ending is impossible to attain on the phonograph, but the slow beauty of the love theme and the peaceful escape from the world, and all its jeering critics are exquisitely played by Dr. Morike and faithfully reproduced in the recording. In some magical way, Dr. Morike manages to get a depth and vibrant clarity from his strings that no other recording conductor can even remotely equal. As in his other noted reading, he ignores the sensational aspects of the works, and concentrates upon and amplifies the purely musical ones. In consequence, *Ein Heldenleben* as read by him is truly a symphonic work, a real poem of tones. The last record contains one of the loveliest interpretations imaginable of those pages of Strauss, which are like the best of his songs in their evocation of the very spirit of quiet rapture. It is sentiment,—rich and broad in the German manner,—but it is sentiment; Strauss may come close to the pitfall of sentimentality, but he escapes it by a hair.

The unevenness of, "A Hero's Life," is impossible to deny. There are pages, particularly in the "Helpmate" section which are rather tawdry and eventually boring. The tumult of the battle smacks unpleasantly of the movies. But the opening Hero's theme, the scathing caricature of the critics, and the expressive breadth of the last parts of the works more than compensate for anything that is insincere or small in the rest. And over everything Strauss has thrown his marvellous orchestral panoply. His mastery is absolute and sure; one never feels he is striving for an effect that fails to come off. In one or two places even the skill of modern recording is unable to get the full effect obtainable in concert hall. But on the other hand, the recording seems to equalize and balance the different sections and to draw out the more purely musical elements in a way that is seldom or never accomplished in public performance.

Dr. Morike's Odeon version is a remarkably sympathetic and musical one. Strauss can deserve no more favorable impression than that left by this interpretation. A daring recording to attempt, but one which is accomplished in a most praiseworthy fashion.

Since the above was written, Mr. Mai has sent in the new POLYDOR recording of the *Heldenleben*, No. 12048-D, five double-sided, twelve-inch records. Conducted by the composer. The recording is electrical, so naturally more of the concert hall effect is gained, particularly in the battle section, and the big climaxes. But even Strauss' own ending is disappointing.

It is hard to say one or the other versions to be the better. But in spite of the advantages of the electrical recording and the composer's own interpretation, a musician or musical amateur familiar with the work will probably prefer Dr. Morike's version. It is better balanced, more musical, and in many places more effective. The Polydor recording is a brilliant piece of work, it will be far more popular with the average person, but it is inferior to the Odeon in real musicianship. Many people will wish to have the composer's own reading, others will want a more brilliant and dramatic effect than the older mechanical recording can give; to them the Polydor will have the greater appeal. Each individual must decide for himself which version's qualities correspond more closely to his demands.

R. D. D.

ODEON—Richard Strauss: *Till Eulenspiegel*, A Rondo in the old-fashioned roguish manner. Two double 12-inch records. Price \$1.50 each. Dr. Morike and the Berlin State Opera House Orchestra.

Till Eulenspiegel, by almost unanimous consent, ranks as the finest work of all the great orchestral works of Richard Strauss. In it technical mastery is wedded to genial inspiration. Considered as a work of composition and orchestration, it is one of the most remarkable in all the literature for the orchestra. Strauss' mastery of instrumentation is well known, but nowhere is it more completely, and at the same time more effortlessly, revealed than here. While from the emotional side *Eulenspiegel* is still more impressive. The old folk tales of that irresistible rogue, *Till*, have yielded up the very essence of their droll spirit to Strauss. *Till's* whole life is compressed into these bars of music; we see (and hear) him go from one roguish episode to another, hailed finally before the merciless bar of justice, and—impudent to the last—meet his end on the gallows.

This old tale—a Rondo after the Old-Fashioned Roguish Manner, as Strauss subtitles it—is enclosed by a sort of narrator's introduction and conclusion, a Prologue and an Epilogue which seem to say at the beginning, "Listen to the old story of a droll fellow!" and at the end, "Well, that was the finish of merry *Till* and all his waggish pranks, but, after all, it is an old legend, perhaps he wasn't hanged; at any rate, he was a lively, happy-go-lucky rascal in his day!"

Strauss has never officially given out the program of *Till's* various escapades, but the untiring annotators and critics have spared him that trouble. A condensed version, referring to the bar numbers of the score, will be found in the *Philharmonia* miniature score of the work. (Mention might

be made that the score of *Eulenspiegel* is one of the most valuable for study of all the great modern works; the knowledge of orchestration evidenced in its pages is nothing short of miraculous!) The work is built up on very simple melodic material, there being but two principal themes: the first announced by the horn near the beginning, and the second, *Till* himself, jauntily whistled by the E flat clarinet shortly after the first tutti. The listener will have little difficulty in following *Till* and his theme through all his adventures with enemies, with the Philistines, with reverent clergymen, with love-sick damsels, and finally with the cold justice of the law. To the thunderous pronouncement of his doom, *Till* saucily whistles his impudent reply, but there is no escape. A moment later and he is dancing on air!

Of the recording it is hardly necessary to say more than that Dr. Morike conducted! We have compared this version with the Polydor one conducted by the composer himself and have no hesitancy in preferring Morike's. It is far more musical, better balanced, and characterized by greater restraint and artistry. Its humor is not so broad as that of some interpretations, but not a bit of the true essence of waggery is lost. *Till* thumbs his nose somewhat more gracefully than in Strauss' version, but he is still the immemorial small boy making the immemorial gesture!

In the review of the Columbia recording of Beethoven's Ninth Symphony, I mentioned the fact that there was a recording by H. M. V., in England, which was not available at the studio then, and that I should make any necessary comment when the set should be received.

Victor has just issued an album set of the Ninth, consisting of eight double-sided records. It is an American repressing of the English H. M. V. version. Albert Coates is the conductor of a Symphony Orchestra which plays the symphony. This recording is under the old mechanical process, and I do not find it necessary to change my opinion that the Columbia is the best available set of records of the Ninth Symphony.

I should say that this Victor version stands second. It is, on the whole, preferable to the other mechanical recordings previously mentioned—the Polydor and the Odeon. But it has not the smoothness and finish that the electrical process gives to the Columbia set. The conducting is good—much like Weingartner's on the Columbia, indeed, but not so imaginative and well-conceived. The choral work, which is in English, is probably the best of all four sets.

R. D. D.

Chamber Music

BRUNSWICK 20043—Debussy: Quartet in G Minor (1st and 2nd Movements). Double-sided twelve-inch record, \$1.00. The New York String Quartet.

Chamber music, particularly string ensembles, has apparently suffered from the inauguration of the new process of electrical recording. The old sweetness of the mechanical recording has been lost, and the loss has been hardly worth the gain of the increased range of the brass instruments. The electrical process has done marvels for orchestra, piano, and band, recordings but chamber music has so far seemed an exception.

It is a pleasure, then, to note that one successful attempt has been made to record a string quartet under the new process and retain the advantages without the disadvantages. Honors go to the Brunswick "Light-Ray" method for accomplishing this in remarkable fashion. These two movements from Debussy's Quartet in G Minor are played by the excellent New York String Quartet in competent musician-like fashion and are splendidly recorded. The 'cello and viola come out finely, without as is sometimes the case recently, overbalancing the treble. The violins in their upper registers have none of the annoying "sharpness" and

acuteness so frequent since the old process was discarded. This record gives one of the most authentic impressions of a string quartet ever achieved. The sonority of the closing chords of the first movement is particularly worthy of mention.

Congratulations to Brunswick on their success; it promises much for the future. We hope that we may soon have the rest of this quartet and many more works in this form as authentically recorded in such praiseworthy fashion.

STRING QUARTET

Victor 6594—Negro Spirituals ("Go Down Moses" and "Swing Low Sweet Chariot") arranged by Alfred Pochon on one side; on the other, an Irish Cradle Song, by Alfred Pochon. Played by the Flozaleys, of which Pochon is the second violin player. Records like these, well played, are an admirable example of the beauties that a string quartet can attain, and serve as a good introduction to more serious chamber music. Twelve-inch record.

PIANO SOLO

Brunswick 3239—Along Miami Shore, and Maple Leaf Rag. Played by Harry Snodgrass. Playing well adapted to the character of the pieces.

HARPISCHORD

Brunswick 3205—The Brook (Ayrilton), and a Rondo (Rameau). Played by Lewis Richards. A very good recording of an instrument so much like the piano, but which records far better. The pieces are nothing over which to get excited, Rameau's being, of course, the better of the two. Mr. Richards plays poetically.

CHORAL

Columbia 7111-M—Irish Tune from County Derry (Arranged and conducted by Percy Grainger) on one side; and on the other, Cupid, and a Dirge. Both are sung by Kasschau's Solo Choir. I cannot enthuse over this record, particularly over the part led by Grainger, about which I had "great expectations". I think that the difficulty is that Grainger made the choral arrangement too involved and hard for any chorus to do justice to it. The chorus is guilty of much singing off pitch on both sides. Twelve-inch record.

Columbia 55062-F—Aus der Jugendzeit, and O Bleib bei mir.

55061-F—Unter dem Lindenbaum, and Grand March from "Tannhauser".

Both of these recordings are done by members of the Nordostlicher Arbeiter Sangerbund, conducted by Friedrich C. Rauser. The first record is sung by a male chorus, while the second employs a mixed chorus. In the "Tannhauser" selection there is orchestral accompaniment.

Although issued among the Columbia "foreign" list, these records deserve general mention as was the case of the Liederkrantz records of last month. The choral singing here is very good, with the male chorus doing the better job. There are a few rough spots on the second record, but for the most part the quality is excellent; and the attacking and phrasing are unusually good considering that over twenty-five hundred voices were used, as I am told. There is on both records the slightly disconcerting echo which I noted on the German records last month, and in the present case, at least, I hear, it is due to the fact that the singing was done in an empty auditorium. All in all, however, these are mere details; records of this calibre are always worth having.

Readers interested in Phonograph societies will be glad to know that members of the Nordostlicher Arbeiter Sangerbund were among the founders of a Phonograph Society in Philadelphia, and that the Society was in an already flourishing condition at the close of its first meeting.

VOCAL

Victor 9008—Forgotten, and Oh Dry Those Tears. Sung by Richard Crooks with orchestra. These are two sentimental songs having a wide appeal, and very well sung by an exceptional tenor. The voice is of beautiful and expressive quality, the orchestral accompaniment is adequate, and the recording is good. Mr. Crooks sings with restraint, almost too much restraint for this type of song, and it is almost a relief when he "lets go" on an occasional high note. For he can handle these high notes very well.

6588—Agatha's Prayer (from Weber's "Freischütz"). Sung by Maria Jeritza with orchestra. The Metropolitan prima donna does splendidly with this beautiful music. She interprets very skillfully, varying the quality of her tones with ease. On a few occasions her voice becomes a little hard, but the occasions are rare. The orchestral accompaniment is good, and so is the recording. The Prayer consumes both sides of the record.

6595—Celeste Aida (from Verdi's "Aida"). This is a recording by the new electrical process, done by Giovanni Martinelli, who is probably famous more for the singing of this aria than for anything else. The present recording indicates that Martinelli is aging, for he has to struggle with his high tones, which are somewhat coarse and hard. But in the more lyrical passages his voice has lost little of its expressiveness. On the other side is Martinelli's singing of Rudolph's Narrative from the first act of "La Boheme," which is done better than the first side. The orchestral accompaniment is of the usual high Victor standing, and the recording of both sides is unusually clear. On the whole, it is a record well worth having.

The three records above are twelve-inch; those below are ten.

1176—The Bells of St. Mary's, and Ever of Thee I'm Fondly Dreaming. Frances Alda with orchestra. A good record of its kind. My experience has been that one grows to like Mme. Alda's singing, finding characteristics in it that are not at first obvious.

1174—Shadow Song from Meyerbeer's "Dinorah," on two sides. Amelita Galli-Curci with orchestra. I was taken to task by a reader for my recent criticism of a Galli-Curci record, yet I repeat that her voice is not what it used to be. The fault may be the electrical recording, but that does not seem likely, since I have found a similar condition to exist when Mme. Galli-Curci sings in concert, as I pointed out in the review of her previous record. Of course, it is true that she is still miles ahead of any others who attempt this sort of aria.

20187—Flow Gently Sweet Afton, and The Kerry Dance. The De Reszke Singers unaccompanied. Here is male quartet singing of the highest order. The attacking is clean, the phrasing limpid, and the individual voices stand out in relief. The recording is good, but not so good as the singing. A record by this quartet is a good investment.

20205—I Found a Million Dollar Baby (Henry Burr with orchestra), and I Want a Pardon for Daddy (Henry Burr and James Stanley with piano).

Brunswick 50080—Un bel di vedremo from "Madama Butterfly," and the Jewel Song from "Faust." Sung by Edith Mason in Italian and French respectively with orchestra. Mme. Mason sings with beautiful artistry, and her voice is almost perfection on the mechanical side. The voice placement is so good, that never is there even a suggestion of false intonation. The recording is rather good, too.

A twelve-inch record; those below are ten.

15111—O Paradiso from Meyerbeer's "Lafriana," and Le Reve from "Manon" by Massenet. Sung by Mario Chamlee with orchestra. This record is a very good one, aside from pronounced surface noise.

The tenor displays a voice of great volume and adequate range of expression. The recording, particularly of the second side, is excellent.

15110—Drinking Song from "Lucrezia Borgia," and Stride la vampa from the second act of "Il Trovatore". Sung by Sigrid Onegin, with orchestral accompaniment. The personality of Mme. Onegin cannot be restrained even by the mechanical difficulties of recording. Such exuberance as she possesses is hardly known in any other singer, but it is so fresh and so free from premeditation that it never becomes offensive. The recording is not so good as the voice.

20189—There's No One Like Mother to Me, and My Wild Irish Rose. Sung by the Tietge Sisters (Vocal Trio) with piano accompaniment.

20128—The Sidewalks of New York, and Maggie Murphy's Home. The Shannon Male Quartet accompanied by piano. Good singing, a considerable improvement over the recent issues of the Shannon Quartet.

M. S.

Popular and Foreign Recordings

By FRANK B. FORREST

FOX TROTS

Edison 51805—Along the Gypsy Trail and My Sweetie's Eyes are both played by Harold Stern and His Hotel Belleclaire Orchestra.

Edison 51800—Baby Face and Precious are two good popular dance numbers. Both are by Markel's Orchestra and played as dancers like.

Edison 51824—You Need Someone to Love, with vocal refrain by Arthur Fields, and Would-Ja?, a novelty fox trot, are played by the Golden Gate Orchestra. Both are fine dance numbers.

Edison 51821—Oo-gle-oo-gle-ee and While the Years Go Drifting By, are both by B. A. Rolfe and His Palais D'Or Orchestra.

Edison 51806—Mary Lou and Oh! If I Only Had You are both by Duke Yellman and His Orchestra. Excellent rhythm and tuneful. Vocal chorus in second adds "pep" to the record.

Edison 51820—Up and At 'Em, a novelty fox trot, and Me Too, with vocal refrain by Arthur Fields, are played by the Golden Gate Orchestra. The usual jazz, except for introduction of piano solo.

Edison 51817—Play Gypsies—Dance Gypsies and The One I'm Looking For are both from "Countess Maritza" and as played by B. A. Rolfe and His Palais D'Or Orchestra will be desired by all who dance.

Edison 51807—Just a Melody and When You're Far Away are both sung in a very expressive manner by Vernon Dalhart and Carson Robinson, with violin, 'cello and guitar accompaniment. In the first is introduced a whistling solo.

Edison 51799—Barcelona is an excellent dance record, with a vocal chorus. B. A. Rolfe and His Palais D'Or Orchestra. When the Red, Red Robin Comes Bob, Bob, Bobbin' Along, by the Golden Gate Orchestra is also a good number.

Edison 51840—Moonlight on the Ganges, by Duke Yellman and His Orchestra and Zonbeeda by B. A. Rolfe and His Palais D'Or Orchestra are two of the fox trot Oriental so much liked by many who dance.

Edison 51839—Laughing Eyes, fox trot; and in a Garden of Hawaii waltz, are delightfully played by Aloha Hawaiian Orchestra. Worth far more than the price charged.

Edison 51842—Who Could Be More Wonderful Than You. Don't Be Angry With Me are very tuneful recordings, by Markel's Orchestra. Especially good rhythm.

Edison 51848—The Birth of the Blues from George White's "Scandals" and Why Do You Roll Those Eyes, from "Americana." The first is played by Joe Candullo and His Everglades Orchestra; the second by B. A. Rolfe and His Palais D'Or Orchestra. Both are excellent, but the second is especially fine.

Edison 51822—How Many Times and Adorable, played by the Golden Gate Orchestra, with vocal refrains by Johnny Ryan, are good dance numbers. The first is one of Irving Berlin's pieces.

Edison 51810—On the Riviera, Duke Yellman and His Orchestra; And Then I Forget, B. A. Rolfe and His Palais D'Or Orchestra. Tuneful, loud excellent rhythm for dancing. Vocal refrains add to enjoyment of the two pieces.

Edison 51814—Looking at the World Through Rose Colored Glasses, Golden Gate Orchestra, vocal refrain by Arthur Fields. On reverse side, Ain't We Carrying On, B. A. Rolfe and His Palais D'Or Orchestra, with vocal chorus. A "corking" dance number, every record library of dance music should include this one.

Edison 51815—She Belongs to Me and Black Bottom, played by Harold Stern and His Hotel Belleclaire Orchestra. The second is from George White's "Scandals." Not tuneful, but good dance time and loud.

Edison 51831—The Two of Us, Jack Albin's Orchestra. A "dandy" dance record, very tuneful and "peppy."

Edison 51828—Trudy, B. A. Rolfe and His Palais D'Or Orchestra, vocal refrain. Excellent rhythm and very tuneful.

Edison 51836—That's My Girl and Scatter Your Smiles are both by Joe Candullo and His Everglades Orchestra. Two fine examples of modern dance music.

Edison 51825—Climbing Up the Ladder of Love, from Earl Carroll's "Vanities" 5th Edition and Ev'ry Little While are two good dance recordings, by Duke Yellman and His Orchestra.

Edison 51829—Who Are You Vamping Tonight? B. A. Rolfe and His Palais D'Or Orchestra. Hugs and Kisses, from Earl Carroll's "Vanities" 5th Edition, by Jack Albin's Orchestra. Both tuneful, played in fine dance rhythm. Pleasing vocal refrain in the first.

Edison 51835—I'm Going to Park Myself in Your Arms. That Night in Araby. These are played by Duke Yellman and His Orchestra. The first is not tuneful, although the second is from beginning to end, also has a good vocal refrain. Both excellent dance numbers.

Edison 51811—I Can't Get Over a Girl Like You is from "Lemaire's Affairs." and Wasn't It Nice, from Ziegfeld's "No Foolin," are both played by Jack Albin's Orchestra in excellent dance style. A vocal refrain in the first adds to the attractiveness of the record.

Edison 51797—To Be With You. Wondering Why. The first is by the Golden Gate Orchestra and very jazzy, the second by B. A. Rolfe and His Palais D'Or Orchestra. Tuneful and good rhythm.

WALTZES

Edison 51831—Let the End of the World Come Tomorrow, vocal refrain. Jack Stillman's Orchestra. Delightful for those who do not dance as well as those who do.

Edison 51828—Sleepy Head, Jack Stillman's Orchestra, with vocal refrain. Very attractive and good, full tone.

Edison 51796—When You Waltz With the One You Love, and Trail of Dreams are both very melodious, the second with lovely bass tones, but the time is not good for dancing. (Herbert Soman's Salon Orchestra.)

Edison 51846—On the Waves of the Volga. Somewhere the Gypsies are Playing. Two waltzes, by Aldar Sio's Orchestra, that are not very interesting, there being no expression.

Edison 51827—There's a New Star in Heaven Tonight. An Old Fashioned Picture. Vernon Dalhart, with violin and guitar. The accompaniment is very good.

Edison 51834—Moonlight Dreams and I Never Knew What the Moonlight Could Do, are songs which I do not like, but as sung by Frank Braidwood, "The Cowboy Baritone," they may appeal to many.

Edison 51795—Cohen is Living the Life of O'Reilly and Nobody Knows What Happened to McCarthy, are two "bully" good comics and are sung in an excellent voice and style by Johnny Ryan.

Edison 51819—It's Breaking My Heart to Keep Away From You. If I Can't Have You. Two sentimental songs well sung, by James Doherty.

Edison 51792—Falling in Love With You, by Walter Scanlan, and You're More Than a Pal to Me, by James Doherty. The same pleasing voices and expression as usual in these sentimental songs.

Edison 51818—The Far Away Bells, introducing vibratone bells, sung by Walter Scanlan. Voice and expression are very good.

Edison 51793—Breezin' Along With the Breeze, and Who Wouldn't?, are both sung by "The Ukulele Ace" Johnny Marvin. Quite good for the style in which these songs are sung.

Edison 51841—Jersey Walk. Half a Moon are both from "Honeymoon Time." Sung by Johnny Marvin, "The Ukulele Ace." I cannot enjoy this recording although it is good of its kind.

Edison 51843—Because I Love You. Blame It On the Waltz. Charles Harrison, tenor, sings these but they are uninteresting and not what we would expect of this artist.

Edison 51837—She May Have Seen Better Days. My Sweetheart's the Man in the Moon. Both tuneful, popular songs of about thirty years ago. Composed by James Thurston. Manuel Romain, tenor, sings them with perfect diction and fine, clear voice quality.

Edison 51847—Sleepy Hollow Time, Amy Ellerman, Contralto. Gloriously rich voice, perfect enunciation, lovely accompaniment. Sylvia, Frank Munn, tenor. A beautiful song, feelingly rendered. The voice of the artist is recorded perfectly, enunciation fine, and accompaniment excellent. You will like the record.

Edison 80874—The Second Minuet. A Spring Fancy, sung by Helen Davis, excellent piano accompaniment by Victor Young. The voice is of fine quality, beautifully recorded, the second song ends on a splendid high sustained note.

Edison 82347—Bianca Al Par Di Neve Alpina from Le Hugenots, and Fantaisie Aux Divins Mensonges, from Lakme are both sung by the noted tenor Jose Mojica. The first is in Italian and the second in French. The voice is clear and full, with a beautiful orchestra accompaniment. Good selections, well recorded, excellent in every way.

Edison 51838—Jesus, Rose of Sharon, and The Old Fashioned Meeting. (Homer Rodeheaver, the first with chorus of mixed voices.) The voice of this baritone is wonderfully suited to such songs as these and he sings them beautifully.

VOCAL DUETS

Edison 51816—Someone is Losin' Susan. Put Your Arms Where They Belong, by the Ponce Sisters, accompanied by John F. Burckhardt at the piano. Voices and style of singing typical of the vaudeville stage. Piano reproduces beautifully.

Edison 51832—My Cutey's Due at Two-to-Two, and Bring Back Those Minstrel Days, from "Lemaire's Affairs," are two good numbers for this class of song. Well rendered by Al Campbell and Jack Kaufman, voices clear, and loud, enunciation perfect.

Edison 51830—Zip Coon and The Little Old Log Cabin in the Lane, with banjo accompaniment are by Hindermeyer and Tuckerman, perhaps better known to many as "Goldy and Dusty." These two old favorite Southern ducky songs as rendered by these artists are worth having.

Edison 51801—Out in the New Mown Hay, Arthur Hall and John Ryan. See Male Quartet. Good singing of a popular song.

Edison 51802—Sing Kate But Leave the Piano Alone, and Gentlemen Prefer Blondes, are both sung by Billy Jones and Ernest Hare in their usual entertaining manner.

Edison 51803—Whadda You Say We Get Together?, and "Where's You Get Those Eyes?", are both sung by the Radio Aces, Macy and Smalle, and are good recordings.

Edison 51818—My Hawaiian Serenade. Walter Scanlan and Helen Clark. See vocal solos. A charming selection sung in a most attractive manner by these two artists. Lovely harmony and blending of voices.

VOCAL QUARTETS

Edison 51812—Barcelona. That Gang That Sang "Heart of My Heart." Both are by the National Male Quartet. The voices and harmony are very good, but the interruption of the first selection does not impress me favorably.

Edison 51801—Meet Me In Old Philly Billy, by the National Male Quartet. See duets. Song not interesting, but voices are fine.

Edison 51849—Just A Bird's Eye View of My Old Kentucky Home. Hum! Hum! Hum! Hum Your Troubles Away. (National Male Quartet.) Both are sung in an excellent manner and the voices are good, this quartet has a marvelous bass.

OTHER RECORDS

Edison 51789—Sour Wood Mountains, and Cripple Creek are two country dances of the Southern Mountaineers, with singing by Fiddlin' Powers and His Family. Two typical songs.

Edison 51823—Sinking of the Titanic and Wreck of the C. & E., sung by The Blue Ridge Mountaineer, harmonica and guitar accompaniment. Two double face records of typical mountaineer music.

Edison 51812—Dancing Stars and Dance of the Toy Regiment, are two good xylophone solos by Joe Green.

Edison 51809—I'll Take Thee Home Again, Kathleen, and Andantino are played by Signor Lou Chiha "Friscoe" on Leedy Vibratone Bells. Two lovely recordings of two fine selections.

Edison 82348—Cavatina (Carl Bohm) and Elegie are played in a masterful style by the great German artist Carl Flesch with Kurt Ruhrseitz at the piano, but the violin does not have the volume to make the surface sound inaudible.

Edison 51845—Crazy Quilt and Trail of Dreams, played by Constance Mering are two excellent piano recordings. The notes are clear, natural and full toned. One of the best I have heard.

Edison 51826—Bass Ale Blues and Measly Blues, are both excellent examples of "blues" as played by Joe Candullo and His Everglades Orchestra.

Edison 51804—A Night of Love and I Wish I Had My Old Girl Back Again are tuneful, pleasing melodies. Both a credit to Murray Kellner's Dinner Music Ensemble.

Edison 51808—Lonesome, and Sorry and Iyone—My Own Iyone. Two violin solos, by Rae Eleanor Ball, do not have the correct quality of tone although the piano accompaniment by John F. Burckhardt is very good.

Edison 51833—Nola and Marionette, banjo solos, by Ernie Anderson, with Jacob Louis Merker at the piano, are excellent recordings; banjo "re-creates" perfectly.

FOX TROTS

Columbia 706-D—On the Riviera and Barcelona are played by Fred Rich and His Hotel Astor Orchestra, with vocal chorus in each. An excellent record of these two hits.

Columbia 758-D—She Knows Her Onion and Gone Again Gal. (California Ramblers) Loud recordings with attractive vocal choruses by "Ed" Kirkeby in the first and Ernest Hare in the second.

- Columbia 757-D—I'm Lonely Without You. Pretty Cinderella are two delightful dance pieces, with vocal refrain in the second by Frank Harris. (Fred Rich and His Hotel Astor Orchestra.)
- Columbia 765-D—Climbing Up the Ladder of Love and Hugs and Kisses from "Earl Carroll's Vanities," with vocal refrain by Harold Yates. (Dan Voohees and His Earl Carroll's Vanities Orchestra.) Very good rhythm for dancing and nicely sung refrains.
- Columbia 759-D—I'm On My Way Home, vocal chorus, Charles Kaley. Because I Love You, waltz chorus, Charles Hart. (The Radiolites.)
- Columbia 751-D—Kiss Your Little Baby Good-night. It's a Happy Old World After All. (Paul Ash and His Orchestra.) Vocal refrains by Milton Watson. An especially good record of two great selections.
- Columbia 752-D—Hangin' Around and Who'd Be Blue, played by Warner's 7 Aces, who "put into" this record all that the blues are accustomed to have.
- Columbia 754-D—For My Sweetheart by Leo Reisman and His Orchestra. I Can't Get Over a Girl Like You, from "Lemaire's Affairs," by Ted Lewis and His Band. The selections are most "catchy" played, the last is the best I have ever heard by this band.
- Columbia 766-D—Chick, Chick, Chick, Chick, Chicken, vocal chorus. The Two of Us, vocal refrain by Tom Stocks. (Cliquot Club Eskimos.)
- Columbia 767-D—That Night in Araby and Don't Be Angry With Me, by Leo Reisman and His Orchestra, with vocal refrain in each by Charles Kaley.
- Columbia 762-D—Cross Your Heart from "Queen High," and The Little White House, from "Honeymoon Lane," by Howard Lanin and His Orchestra. Very attractive style of playing and most enjoyable tunes.
- Columbia 708-D—Someone is Losin' Susan and Who Wouldn't? are two "dandy" numbers, well played by Harry Riser's Syncopaters. Tom Stack sings the refrain in the first.
- Columbia 696-D—Why Do You Want to Know Why? and Baby Face are played by the Ipana Troubadors and needless to say are excellent in time, melody and volume. Franklyn Baur sings the refrain in the first, and in the second the vocal chorus is by Lewis James.
- Columbia 704-D—She Belongs to Me and Me Too, played by the California Ramblers are worthy of being in every dance record collection.
- Columbia 701-D—Here I Am. The Birth of the Blues, from "George White's Scandals," make excellent dance music.
- Columbia 707-D—Oh! If I Only Had You, vocal chorus by Milton Watson. Precious, with vocal chorus by Paul Small. (Paul Ash and His Orchestra.) Well worth having.
- Columbia 714-D—I'd Love to Meet That Old Sweetheart of Mine. Let Me Lay Down to Sleep in Carolina. (The Radiolites.) Lewis James sings the refrain in the first, on the reverse side Franklyn Baur.
- Columbia 693-D—Scatter Your Smiles. Tenderly, with vocal refrain each. (Earl Gresh and His Gangplank Orchestra.)
- Columbia 698-D—Gate Mouth. Perdido Street Blues. (New Orleans Wanderers.)
- Columbia 702-D—Valencia. Spanish One Step. Plus Ultra, Fox Trot. Both by the Lacalle Spanish Band, with mixed choruses.
- Columbia 760-D—How Could Red Riding Hood? and Elsie Schultz-En-Heim, played by Al Lentz and His Orchestra, with vocal chorus by Al Lentz.
- Victor 20197—Why Do You Roll Those Eyes. Me Too. Both are played by Paul Whiteman and His Orchestra. In the first he introduces "Blowin' the Blues Away" and in each is a very well sung chorus. A good record.
- Victor 20196—That's My Girl, Ted Weems and His Orchestra, with vocal chorus, makes good dance music and as usual these artists make the most of an opportunity. Someone is Losin' Susan, Philip Spitalny and His Orchestra, is certainly a great dance record, the banjo solo is very effective, but personally I much prefer the Brunswick record of this selection No. 3271, which has a vocal trio in the refrain.
- Victor 20243—Down on the Banks of the Old Yazoo, tenor and soprano duet in refrain, played by Nat Shilkret and the Victor Orchestra, and That's a Good Girl, by Roger Wolfe Kahn and His Orchestra. Two good dance numbers.
- Victor 20221—Black Bottom Stomp. The Chant. Two snappy recordings by (Jelly-Roll Morton's Red Hot Peppers.)
- Victor 20231—Half a Moon. Jersey Walk. The first is from the musical play "Honeymoon Lane," played by Nat Shilkret and the Victor Orchestra, with delightful vocal refrain and ukulele by Johnny Marvin, the second is by Roger Wolfe Kahn and His Orchestra, introducing "The Little White House." A record to buy.
- Victor 20241—Pretty Cinderella and Gone Again Gal. Both vocal choruses and are played by Johnny Hamp's Kentucky Serenaders. Just two ordinary recordings of good melody.
- Victor 20230—Climbing Up the Ladder of Love is from "Earl Carroll's Vanities." Ted Weems and His Orchestra, with vocal refrain by Dusty Rhoades. The reverse side is Alabama Stomp from "Vanities" by Gus C. Edwards and His Orchestra, with vocal refrain by Cliff Covert. A delightful record in every way. Don't fail to get one.
- Brunswick 3323—Gone Again Gal. No One Ever Knows How to Love. (Benny Kruger's Orchestra, with vocal refrains in each.) Tremendous volume, fine rhythm, good voice in choruses.
- Brunswick 3316—12th Street Rag. New St. Louis Blues. A record for those who like rag and blues.
- Brunswick 20047—Queen High Medley, by Carl Fenton's Orchestra, introducing Cross Your Heart. Everything Will Happen For the Best. You'll Never Know and Gentlemen Prefer Blondes. A very tuneful record, played in perfect rhythm.
- Brunswick 3284—Barcelona and On the Riviera, by Ben Selvin and His Orchestra, with vocal chorus. A glorious recording of these two popular numbers. In every way the best I have heard.
- Brunswick 3240—Where's You Get Those Eyes? by Abe Lyman's California Orchestra, with vocal chorus, very loud and noisy but good time. Victor No. 20112 of this selection is much better. Breezin' Along With the Breeze, on the other side, is by the same orchestra, but we cannot say much in its favor.
- Brunswick 3281—Play, Gypsies-Dance Gypsies, introducing The One I'm Looking For, from "Countess Maritza." Two Little Blue Birds. Both have vocal choruses that are simply great. Played by Carl Fenton's Orchestra. Best record of these numbers yet released.
- Brunswick 3282—It's a Wonderful World After All, very melodious and good rhythm, great voice in refrain. Me Too, catchy popular number played just right. (Ernie Golden and His Orchestra.)
- Brunswick 3252—Out in the New Mown Hay and Lo-Do-De-O. One by the Six Jumping Jacks, with a vocal chorus in each which greatly adds to the attractiveness of a good record. Very lively, perfect for a real party.
- Brunswick 3279—My Cutey's Due at Two-To-Two-Today and She Belongs to Me. Both have vocal choruses. Same comment as that above, just as "speedy."
- Brunswick 3280—Would Ja? is a great dance number, with snappy vocal refrain, and Ain't We Carryin' On is equally as "peppy" playing and singing. (Colonial Club Orchestra.)
- Brunswick 3301—Any Ice To-day Lady and She Knows Her Onions, with vocal refrains, are played by Ben Selvin and His Orchestra. Very popular carbaret selections, but it is seldom I have heard any that equals these recordings.
- Brunswick 3253—Baby Face. Who Wouldn't? are also by Ben Selvin and His Orchestra, with vocal refrains.
- Brunswick 3302—In a Little Garden. I Wonder What's Become of Joe, with vocal choruses, are played by Ernie Golden and His Hotel McAlpin Orchestra. Both are rather nice, good rhythm and melodious.

VOCAL SOLOS

Columbia 15100-D—The Miami Storm. An Old Fashioned Picture, sung by Vernon Dalhart with violin and guitar accompaniment.

Columbia 15098—Billy Richardson's Last Ride. Kinnie Wagner's Surrender. Sung by Al Carson, with mouth harp and guitar accompaniment. Good for this class of song and voice especially.

Columbia 750-D—Half a Moon. Jersey Walk. Both from "Honeymoon Lane"—Johnny Marvin of "Honeymoon Lane Co." These may be enjoyed by those who like the artist's "peculiar" style of singing.

Columbia 15099-D—White House Blues. Monkey on a String. Sung by Charles Poole, accompaniment by The North Carolina Ramblers. Rube style, with laughing song effects.

Columbia 14161-D—Papa If You Can't Do Better. Black Snake Blues. Martha Copeland with piano accompaniment.

Columbia 14162-D—Take What You Want. We Don't Need Each Other Anymore, by Ethel Waters, the first with piano accompaniment, the second is accompanied by novelty orchestra.

Columbia 15102-D—Ida Red. Sally Goodwin, sung by Riley Pickett, with fiddle and guitar accompaniment.

Columbia 14165-D—Charleston Hound, piano accompaniment by Clarence Williams. Who'll Chop Your Suey When I'm Gone? banjo accompaniment by Luddy Christian. Both sung by New Orleans Willie Jackson.

Columbia 14164—Nobody But My Baby is Gettin' My Love and Senorita Mine are sung by Lucille Hegamin, accompaniment by Clarence Williams and Band.

Columbia 15101-D—Take Back Your Gold is one of the old time sentimental and about on a par with those we have "imposed" upon us nowadays. The Railroad Tramp is a good companion of the first. Both sung by Walter Morris with guitar accompaniment. Good of their kind.

Columbia 692-D—That's Why I Love You. I Ain't Got Nobody, sung by Ruth Etting, with piano accompaniment. Good voice and expression, but not much to the words.

Columbia 15084—Turkey in the Straw. Ya Gotta Quit Kickin' My Dog Around. (Gid Tanner and His Skillet Lickers, with Riley Puckett). These songs were much in evidence many years ago but they seem to have lost nothing in being revived. Don't miss this record.

Columbia 15088-D—Sauerkraut. Rock-a-Bye-Baby, sung by Riley Puckett, with guitar accompaniment. The first time for years that I have heard this German comic and it is certainly all right.

Victor 1177—Valencia-Amapola. Sung in Spanish by Tito Schipa, orchestra accompaniment. It is almost absurd that so great a tenor should record such a piece as the first and the only credit is the quality of the voice and the orchestra accompaniment. On the reverse side is a lovely sustained, familiar melody, moderate, even tone quality, of quiet rhythm, fine voice quality, attractive orchestral accompaniment.

Victor 20244—Asleep in the Deep. Rocked in the Cradle of the Deep. Two old favorites sung by Wilfred Glen in a magnificent bass voice. The second ends in a descending scale of bass notes.

Victor 20229—Baby Face. I'm On My Way Home are both by Jack Smith, the Whispring Baritone, with piano accompaniment by Arthur Johnston. Popular songs well suited to the voice and style and this artist.

Victor 20242—Butcher's Boy, with violin and guitar, and I Wish I Was a Single Girl Again, violin, guitar and harmonica accompaniment, are Mountaineer songs sung in characteristic manner by Kelly Harrell and for this style of songs are certainly good his voice being particularly well adapted to the style.

Victor 20193—There's a New Star in Heaven Tonight. An Old Fashioned Picture. (Vernon Dalhart.) The voice of the artist, the guitar and violin accompaniment are nice but the words are "silly" nonsense.

Victor 20198—Six feet of Papa. Look in at the World Thru Rose Colored Glasses. (Aileen Stanley.)

Okeh 8391—I'm Gonna Dodge the Blues Just Watch and See, and Oh! Doctor the Blues. Both sung by Lonnie Johnson, accompaniment by organ and fiddle.

NEGRO SPIRITUAL

Brunswick 3116—Standing in Need of Prayer, introducing "Jerusalem Morning" and I Couldn't Hear Nobody Pray, by Maskat Shrine Quartet. Piano accompaniment, good quality of voices, beautiful harmonizing.

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The Phonograph Monthly Review

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